DOCTOR WHO

A MARVEL MONTHLY 30P

APRIL No 51

SPECIAL 'FAREWELL TO TOM BAKER' ISSUE

FEATURING: THE COMPANIONS OF BAKER'S DOCTOR WHO

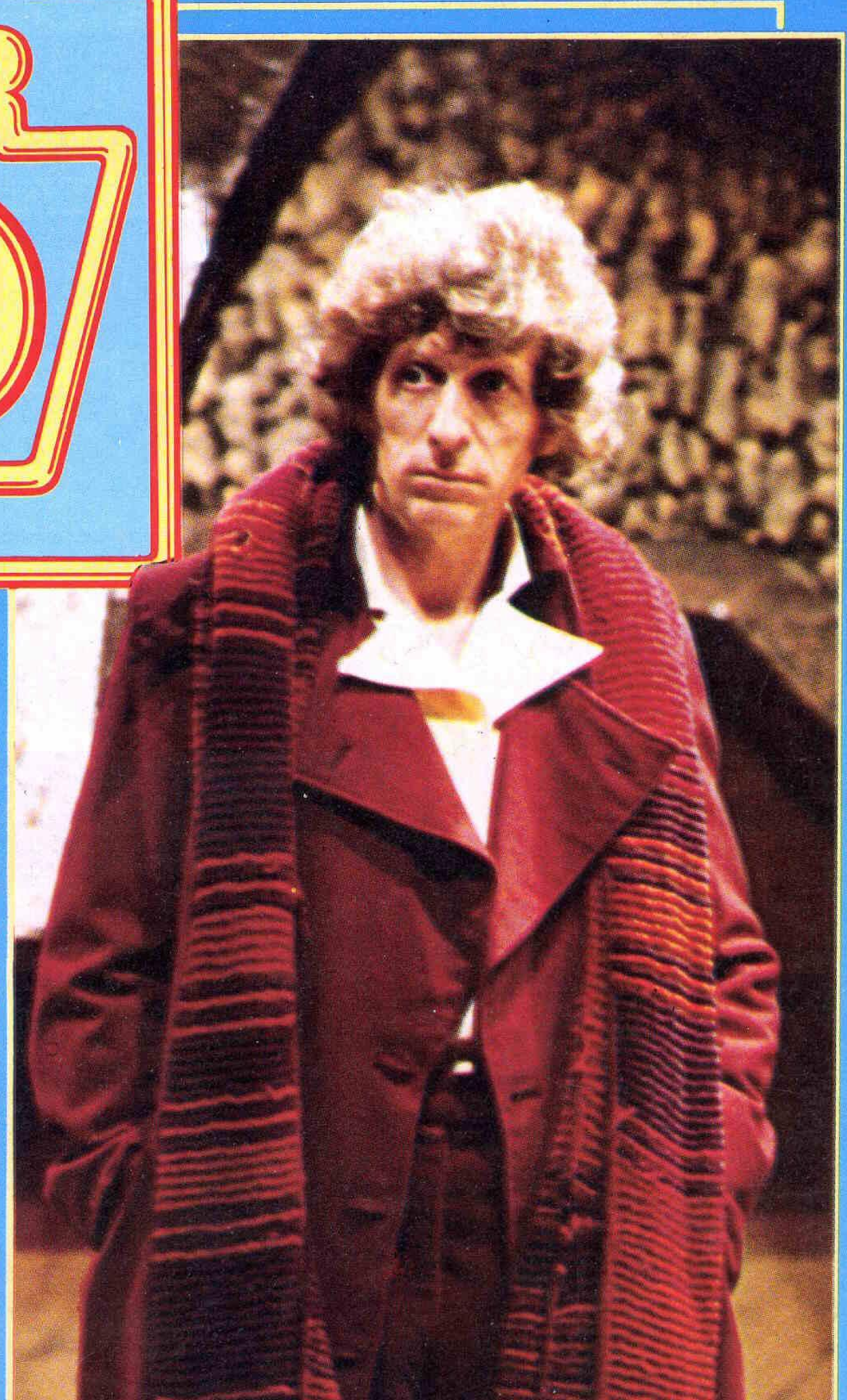
PLUS BEHIND THE SCENES INFORMATION ON THE BAKER EPISODES

THE LATEST DOCTOR WHO STORY LOGOPOLIS

INTERVIEW WITH PRODUCER JOHN NATHAN-TURNER

a candid look at Doctor Who, past, present + future

STAR PROFILE ON TOM BAKER



STAR WARS

WATCHES

FOR BOYS & GIRLS!

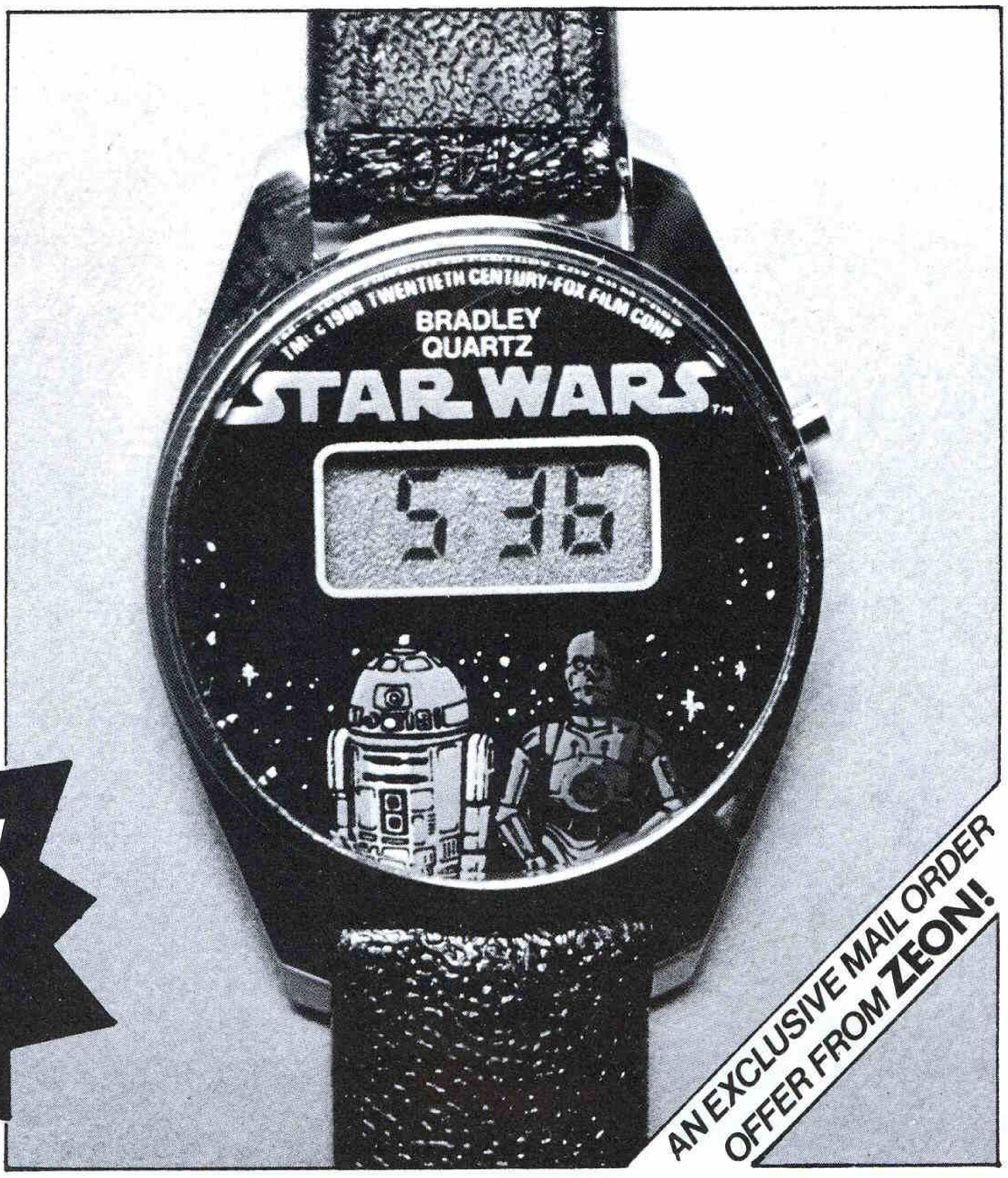
COMPLETE WITH AN ATTRACTIVE GIFT POUCH!

AN OFFICIAL STAR WARS PRODUCT!

THE TIME:
The hours, minutes, and seconds, date and month are clearly visible in a digital display!

A MUST
for every Star Wars Fan!

ONLY **£8·95** inc. VAT & P&P



AN EXCLUSIVE MAIL ORDER OFFER FROM ZEON!

QUARTZ ACCURACY
Advanced microcomputer cicuitry and liquid crystal technology make this watch capable of astonishing accuracy!

AUTOMATIC PERPETUAL CALENDAR
Your official Star Wars watch knows the days in each month and adjusts itself at the end of the month!

FULLY ADJUSTABLE STRAPS
The Straps adjust to fit all ages!

HOW TO ORDER

Please fill in the order coupon and allow 28 days for delivery. If sending cash, please send by registered post only.

Cut along dotted line

STAR WARS WATCH ORDER COUPON

Send only to: Zeon Ltd., Jadwin House,
205-211 Kentish Town Road. London N.W.5.

Please supply (give quantity) . . . . Star Wars Watches @ £8.95 each, inc VAT and postage and packing.

I enclose my cheque/postal order for £. . . . . made payable to Zeon Ltd.,

Name . . . .

Address. . . . .

. . . .

Signature. . . . .

CONTENTS

Editor: Alan McKenzie
Design: Rahid Khan
& Jim Ross
Consultant: Jeremy Bentham
Advertising: SH Space Sales
Distribution: Comag

ISSUE 50 APRIL 1981 PUBLISHER: STAN LEE

GALLIFREY GUARDIAN 4

News and views from every sector of time and space, compiled by our roving reporter, Jeremy Bentham.

THE MATRIX 5

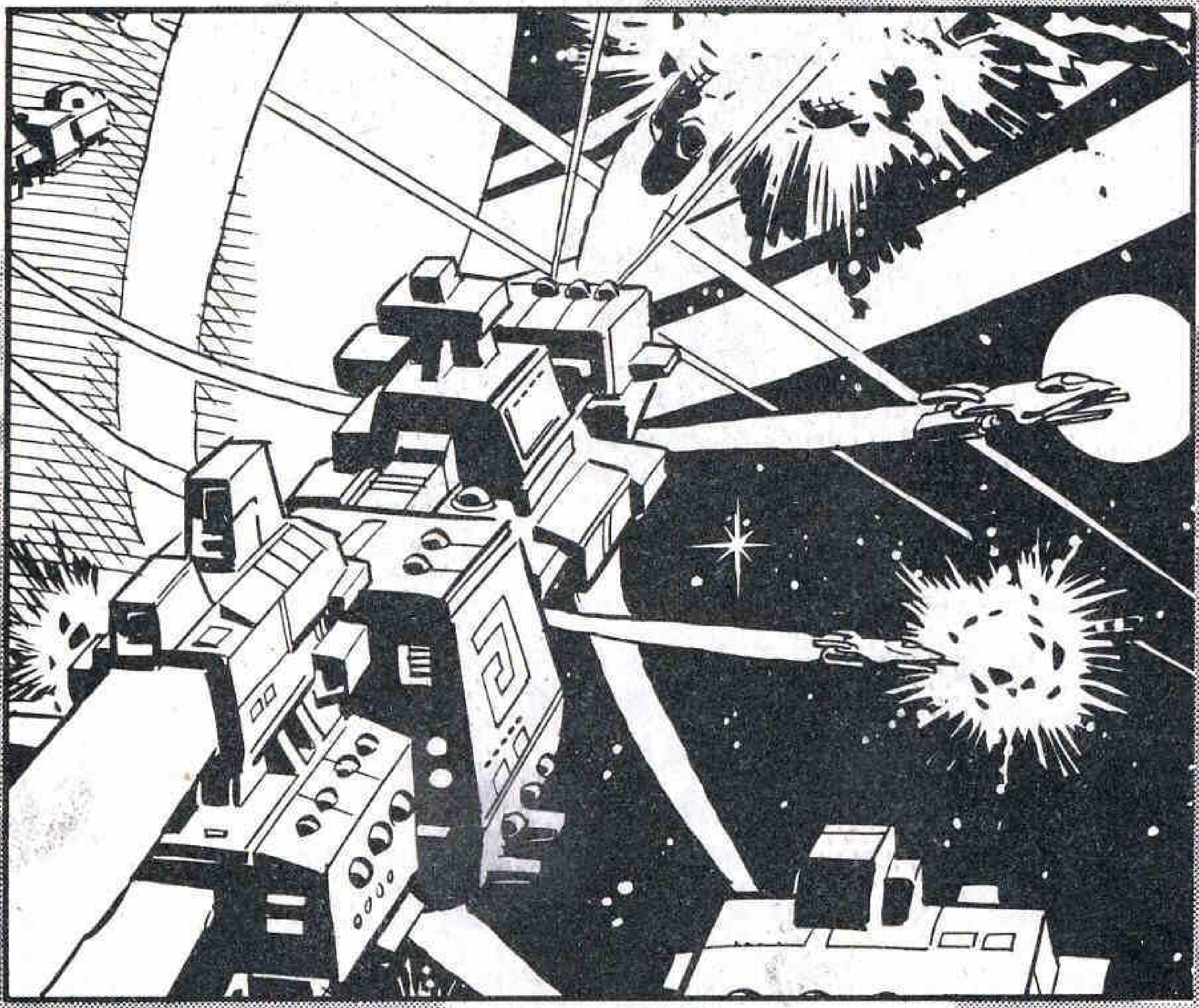
A new "question and answer" column in which we reply to your queries regarding the seventeen years of Doctor Who.

DOCTOR WHO LETTERS 6

Our readers write. This month we devote the entire column to a listing of all the *Doctor Who* books by reader Nicholas Jones.

WAR OF THE WORDS 7

A brand new *Doctor Who* comic strip story, complete in this issue. The Doctor settles a raging dispute between two alien races . . . by sabotage!



THE WAR GAMES: PART II 16

The conclusion to our *Doctor Who Archives* tales, the longest Doctor Who story of all.

LOGOPOLIS 20

We look at the last of the Tom Baker Doctor Who serials, which will also herald the advent of the new Doctor.

DOCTOR WHO EPISODE GUIDE 22

In this installment we cover the stories *The Aztecs* to *The Dalek Invasion of Earth*, all featuring William Hartnell as the Doctor.

STAR PROFILE: TOM BAKER 24

We look back at the life and times of the actor who portrayed the fourth incarnation of the Doctor.

THE COMPANIONS OF BAKER 28

A Photo-Feature on the many companions who have accompanied the fourth Doctor on his trips through Time and Space.

DOCTOR WHO INTERVIEW 29

We talk to the producer of the current Doctor Who series about his plans for the future of the tv show.

TOM BAKER'S WHO 34

Doctor Who Monthly looks back over the Tom Baker years of the tv series and uncovers some little known facts about the 172 episodes of the last seven seasons.

THE 4-D WAR 39

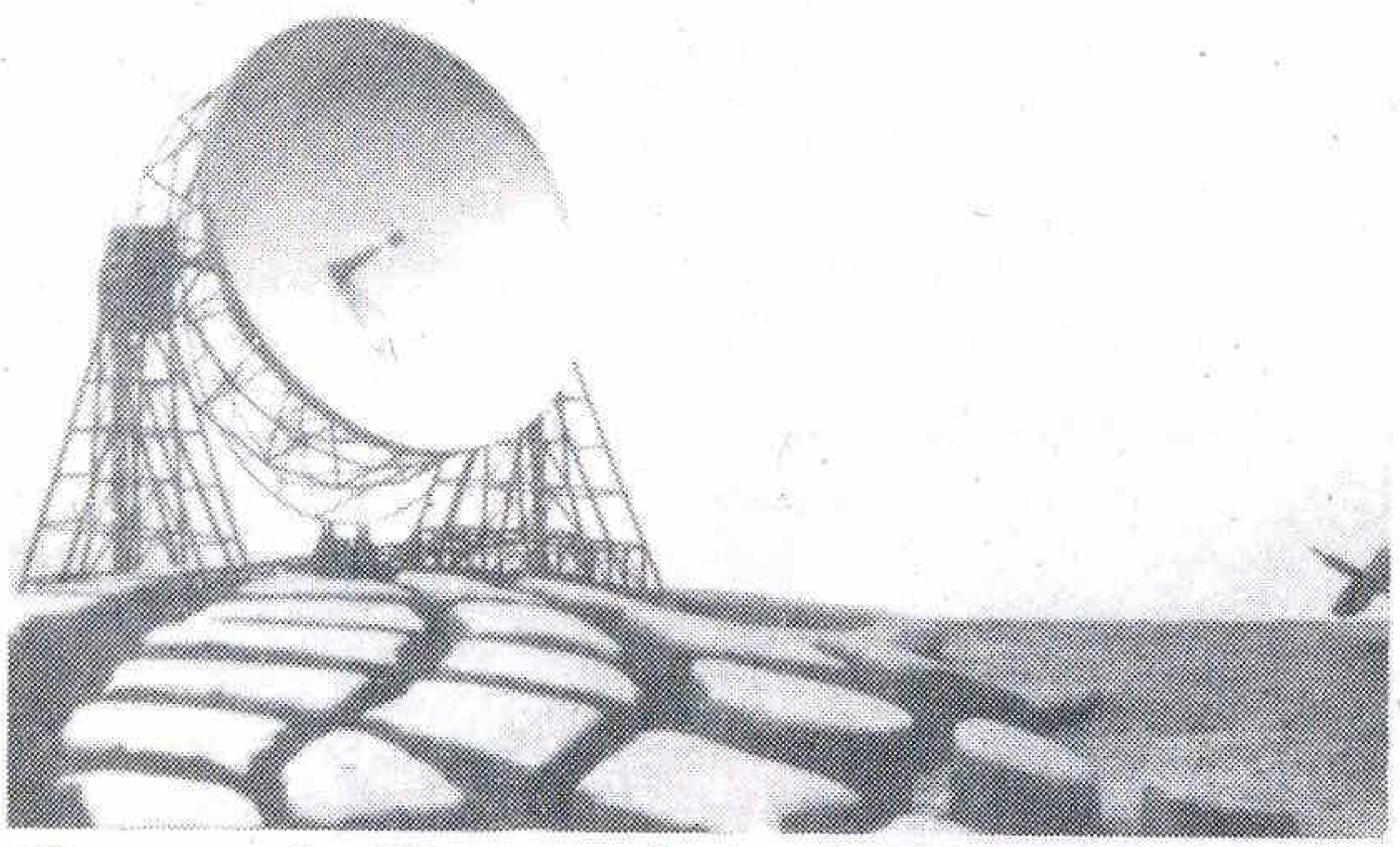
A tale of the Time Lords, drawn by David Lloyd from a script by Alan Moore.

Doctor Who Monthly is published by Marvel Comics Ltd., Jadwin House, 205-211 Kentish Town Road, London, NW5. *All Doctor Who material is copyright © 1981 BBC. All other material is copyright © 1981 Marvel Comics Ltd., a subsidiary of Cadence Industries Corp. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any similarity which may exist is purely coincidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication.* *For display advertising contact: Jane McKenzie, SH Space Sale & Marketing, 6 Berners Mews, London W1, 01-580-9012. Printed in the United Kingdom.*

A GOTHMAN scan for the HaCsA

GALLIFREY GUARDIAN

MONITOR'S MAKE-UP MARVEL



When plaudits and accolades are handed round for *Doctor Who* frequent recipients are the writers, actors, musicians and special effects teams. Few people, if any, tend to regard the area of make-up as significant to the success or failure of a given serial.

Yet, virtually every character who appears in **Doctor Who** must undergo some degree of make-up if the picture presented to the camera, and ultimately to the viewer, is to "look right". Sometimes it can be as simple as applying face powder to ensure the actor will not "shine" under the studio lights, but with **Doctor Who** often elaborate applications and appliances are called for, sometimes requiring hours of work.

The conversation of actor John Fraser from average man-in-the street to the aged-like Monitor of Logopolis was the responsibility of make-up artist Dorka Nieradzik who, earlier this season, aged Tom Baker several hundred years for his performance in *The Leisure Hive*.

All sorts of different skills are required to give the actors and actresses the right 'look' for their parts and sound knowledge of hairdressing, wig making, prosthetics, skin care and treatment, plaster casting and conventional make-up is essential for a programme like **Doctor Who**.

In the case of John Fraser, his own strikingly chiseled face was complemented by the addition of a white wig to give him the ageless and eternal appearance he would need to carry off his portrayal of the Monitor. For Dorka this meant getting up around 6.00am to meet John on his arrival at the Television Centre. A couple of hours work was then required to fit the wig, dress it properly and match it in with John's own beard before he could venture onto the studio floor to play his part in the final Tom Baker story.

WORLD'S END FOR TARGET

This month sees the long-awaited new book from Ian Marter, ***Doctor Who and the Enemy of the World*** adapted from the David Whitaker six part serial of the same name featuring the Doctor in his Patrick Troughton incarnation.

Sadly, this will likely be the last new **Doctor Who** novel to come from the Target Book range due to an industrial dispute facing the parent company of W.H. Allen. Jean Marc L'Officier's *Doctor Who Programme Guide* is the only new book scheduled for this year although reprinting of older novels will continue for the time being.

The *Doctor Who* range of novels has proved to be one of the biggest selling sets of children's books ever produced and so it is unlikely the concept will die. Both Arrow Books and BBC Publications have shown interest in this field though it will be some months yet before anything definite on their future is known.

Left: *A special effects scene from the last of the Tom Baker serials, Logopolis.* Right: *A portrait of actor-turned-author, Ian Marter, as Henry Sullivan, one of the fourth Doctor's earliest companions.*

NEW WHO PRODUCT FOR NEW YEAR

WITH THE RE-OPENING of the Blackpool and Longleat *Doctor Who* exhibitions only a few weeks away — Easter to be precise — some new *Doctor Who* products are patiently waiting in the wings.

There is a new **Doctor Who** scarf coming out. No, not the red wooley one worn by Tom Baker this season, but a short cotton evening scarf emblazoned with the new logo, the words "Doctor Who" and several star and planet symbols. The colours are an attractive blue and white which should please any Doctor Who fans who are also Spurs supporters.

Also at the exhibitions will be a new T-shirt, in black or white with the new logo symbol on the front. The postcard range has been updated too with one of Tom Baker in his burgundy red outfit due for release.

The exhibitions will be open daily throughout the summer months and will feature a wide range of props, models and costumes from this season plus a few older, more familirar favourites.

MATRIX DATA BANK

Richard Woolaton from Birmingham wants to know if his memory of having seen subtitles used in **Doctor Who** is accurate.

The answer, Richard, is yes – twice to be precise. The first instance was in the Christmas Day episode of *The Dalek Master Plan* serial, titled "The Feast of Steven". Part of that episode was done in the manner of a Keystone Kops chase around a Hollywood sound stage in the 1920s with the Doctor and company in full flight accompanied by the tinkling soundtrack of a music-hall piano. To let the viewers know what was going on – as the scene was silent – blackboard captions were periodically slid in front of the camera in just the same fashion as they were in the silent movies.

However, the instance I think Richard is recalling happened during the second episode of the Jon Pertwee story *The Mind of Evil*. The Doctor was introduced to the Chinese Peace Conference Delegation Fu Peng. The Doctor then proceded to make an immediate friend of the diplomat by talking fluently to him in not only his own language, but also in his correct dialect. Since this scene was a minute or two in length viewers were kept abreast of the dialogue by the use of superimposed sub-titles. Incredible research by the writer? Not really. The writer Don Houghton is married to Chinese actress Pik Sen Lim who appeared in the story as Captain Chin Lee and acted as language consultant throughout the story.

A question about the American Marvel Comic of **Doctor Who** has come in from Paul Williams of Norwich in Norfolk. He wants to know if the publication – mentioned in issue 48 of **Doctor Who Monthly** – will be out on a regular basis?

The adventures of **Doctor Who** will feature in issues 57, 58, 59 and 60 only of **Marvel Premiere**, a bi-monthly comic book. Numbers 57 and 58 reprint, in colour, the story of *The Iron Legion* while issues 59 and 60 cover the subsequent story *City of the Damned* which is retitled "City of the Cursed" due to USA censorship regulations. After that the US Marvel office will assess the sales response of these four editions before making a decision on whether to give the good Doctor his own regular comic book in full colour. If this does come about then, sadly, only comic strip material will be featured as the printing process used in America will not stisfactorily reproduce photographs.

Sean Hollis from Bracknell in Berkshire is just one of the names from the post bag asking from which story does the phtotgraph on page 16 of **Doctor Who Monthly** issue 48 originate. This still, which introduced *The Architects of Fear* article, seems to have puzzled a good many of you with guesses ranging as far afield as *State of Decay* and *Marco Polo*.

The truth is it comes from episode one of *Genesis of the Daleks* and shows the Kaled muto which pursued Sarah across the muddy wastelands just before her discovery of Davros testing the first Dalek.

"Can you imagine silver leaves waving above a pond of liquid gold, twin suns that rise and fall in a rainbow heaven. Another world in another sky." Many publications have listed this quotation as an example of "magic" in the **Doctor Who** series but Philip Davis from Southampton has asked when it was actually said in the programme.

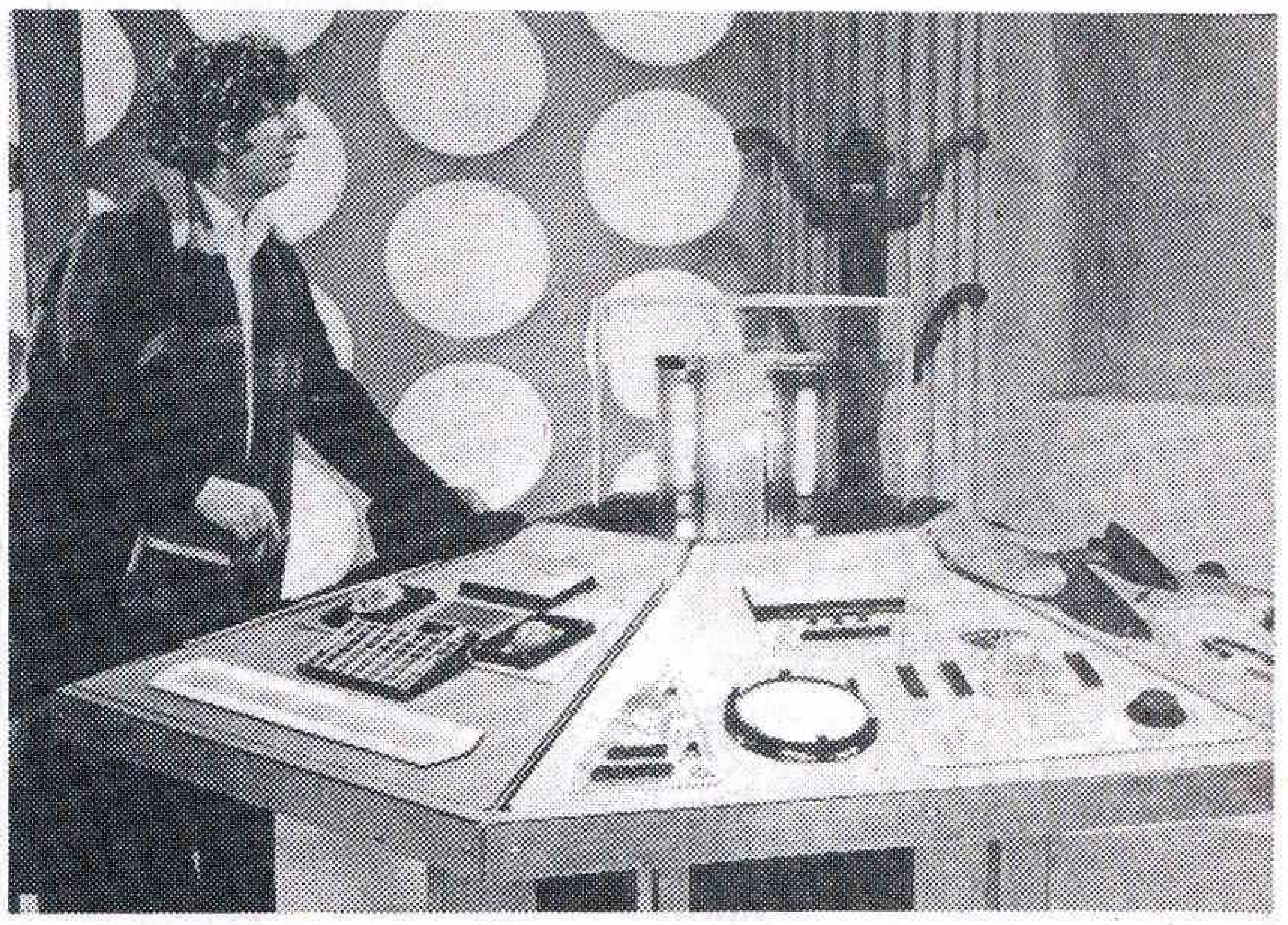
The answer, I'm afraid is never. It was not said in the programme and neither have I been able to find mention in any rehearsal or camera script to indicate that it might have been written but later edited out from recording.

Two quotations come close to approximating it. One by Anthony Coburn in the very first story where the Doctor says to Ian, "If you could touch the alien sand and hear the cries of strange birds – watch them wheel above you in another sky – would that satisfy you?" The other is said by Susan in *The Sensorites* when she talks to her own planet to the First Elder, "It's quite like Earth, but at night the sky is a burnt orange and the leaves on the trees are bright silver . . ."

Lastly for this month Adrian Holley from Brighton, Sussex has asked the name of the person who designed the layout of the TARDIS interior.

Although the interior decor of the TARDIS has changed many times over the last 17 years several principles have been adhered to since the beginning. The walls are noted for their ranks of sunken circles, the exit to the outside is via a set of heavy double doors, there is a scanner, and the entire ship is operated from the familiar six sided control console with its central glass column containing an array of instruments. All this was conceived and designed by a man named Peter Brachaki who worked on the very first episode of **Doctor Who**. The console itself was the most remarkable piece of engineering as it had to suggest what the TARDIS was doing without the need for complex model work such as is used nowadays. As originally designed the central column – the Time Rotor – could do far more than its present day version. When the ship was in flight the column would rise and fall to measure the extent of the power boost. As the TARDIS landed so the instruments inside the column would slowly rotate to give the impression of the vessel scanning its new environment. All of this was electrically operated as were the many flashing lights and dials on the control boards.

One of the main reasons why the control console is a far simpler device these days is to cut down on the amount of maintenance required on it by the BBC studio technicians.



Above: *The TARDIS interior, with its familiar console is almost identical to the original, designed by Peter Brachaki for William Hartnell's Doctor.*

DOCTOR WHO LETTERS

WILLIAM HARTNELL. (years 1963 to 1966).
Target Books
1) **Doctor Who and the Daleks** by David Whitaker. (from *The Dead Planet* by Terry Nation.
2) **Doctor Who and the Keys of Marinus** by Philip Hinchcliffe. (same title by Terry Nation).
3) **Doctor Who and the Dalek Invasion of Earth** by Terrance Dicks. (same title by Terry Nation).
4) **Doctor Who and the Zarbi** by Bill Strutton. (from *The Web Planet* by Bill Strutton).
5) **Doctor Who and the Crusaders** by David Whitaker.
6) **Doctor Who and the Tenth Planet** by Gerry Davis. (same title by Kit Pedler & Gerry Davis).

Annuals
1) **Doctor Who Annual 1966** (published 1965). (stories with the Doctor in, only. No companions).
2) **Doctor Who Annual 1967** (published 1966). (stories with Doctor in only).

PATRICK TROUGHTON. (years 1966 to 1969).
Target Books.
1) **Doctor Who and the Cybermen** by Gerry Davis. (from *The Moonbase* by Kit Pedler).
2) **Doctor Who and the Tomb of the Cybermen** by Gerry Davis. (same title by Gerry Davis & Kit Pedler).
3) **Doctor Who and the Abominable Snowman** by Terrence Dicks. (same title by M. Haisman & H. Lincoln).
4) **Doctor Who and the Ice Warriors** by Brian Hayles.
5) **Doctor Who and the Web of Fear** by T. Dicks. (same title by M. Haisman & H. Lincoln).
6) **Doctor Who and the War Games** by M. Hulke. (same title by Terrance Dicks & Malcolm Hulke).

Annuals
1) **Doctor Who Annual 1968** (published 1967).
2) **Doctor Who Annual 1969** (published 1968). (stories with the Doctor, Jamie & Victoria).
3) **Doctor Who Annual 1970** (published 1969). (stories with the Doctor, Jamie & Zoe).

JON PERTWEE (years 1970 to 1974).
Target Books
1) **Doctor Who and the Auton Invasion** by T. Dicks. (from *Spearhead from Space* by R. Holmes).
2) **Doctor Who and the Cave Monsters** by Malcolm Hulke. (from *The Silurians* by Malcolm Hulke).
3) **Doctor Who and the Terror of the Autons** by T. Dicks. (same title by Robert Holmes).
4) **Doctor Who and the Claws of Axos** by T. Dicks. (same title by Dave Martin & Bob Baker).
5) **Doctor Who and the Doomsday Weapon** by Malcolm Hulke. (from *Colony in Space*).
6) **Doctor Who and the Daemons** by Barry Letts. (same title by Guy Leopold).
7) **Doctor Who and the Day of the Daleks** by T. Dicks. (same title by Louis Marks).
8) **Doctor Who and the Curse of Peladon** by Brian Hayles.
9) **Doctor Who and the Sea Devils** by Malcolm Hulke.
10) **Doctor Who and the Mutants** by T. Dicks. (same title by Bob Baker & Dave Martin).
11) **Doctor Who and the Three Doctors** by T. Dicks. (same title by Bob Baker & Dave Martin).
12) **Doctor Who and the Carnival of Monsters** by T. Dicks. (same title by Robert Holmes).
13) **Doctor Who and the Space War** by Malcolm Hulke. (from *Frontier in Space* by Malcolm Hulke).
14) **Doctor Who and the Planet of the Daleks** by T. Dicks. (same title by Terry Nation.).
15) **Doctor Who and the Green Death** by Malcolm Hulke. (same title by Robert Sloman).
16) **Doctor Who and the Time Warrior** by T. Dicks. (same title by Robert Holmes).
17) **Doctor Who and the Dinosaurs Invasion** by Malcolm Hulke. (*Invasion of the Dinosaurs*).
18) **Doctor Who and Death to the Daleks** by T. Dicks. (same title by Terry Nation).
19) **Doctor Who and the Monster of Peladon** by T. Dicks. (same title by Brian Hayles).
20) **Doctor Who and the Planet of the Spiders** by T. Dicks. (same title by Robert Sloman).

Annuals
1) **Doctor Who Annual 1971** (published 1970). (stories with the Doctor and Liz Shaw & UNIT).
2) **Doctor Who Annual 1973** (published 1972). (stories with the Doctor, Jo, UNIT & The Master).
3) **Doctor Who Annual 1974** (published 1973). (stories with the Doctor, Jo, UNIT & The Master).
4) **Doctor Who Annual 1975** (published 1974). (stories with the Doctor, Jo Grant & Sarah Jane).
no **Doctor Who Annual** published in 1971.

TOM BAKER (years 1974 to 1981).
Target Books.
1) **Doctor Who and the Giant Robot** by T. Dicks. (from *Robot* by Terrance Dicks).
2) **Doctor Who and the Ark in Space** by Ian Marter. (same title by Robert Holmes).
3) **Doctor Who and the Sontaran Experiment** by Ian Marter. (same title by Bob Baker & D. Martin).
4) **Doctor Who and the Genesis of the Daleks** by T. Dicks. (same title by Terry Nation).
5) **Doctor Who and the Revenge of the Cybermen** by T. Dicks. (same title by Gerry Davis).
6) **Doctor Who and the Loch Ness Monster** by T. Dicks. (from *The Terror of the Zygons* by R.B. Stewart).
7) **Doctor Who and the Planet of Evil** by T. Dicks. (same title by Louis Marks).
8) **Doctor Who and the Pyramids of Mars** by T. Dicks. (same title by Stephen Harris).
9) **Doctor Who and the Android Invasion** by T. Dicks. (same title by Terry Nation).
10) **Doctor Who and the Brain of Morbius** by T. Dicks. (same title by Robin Bland).
11) **Doctor Who and the Seeds of Doom** by Philip Hinchcliffe. (same title by Robert B. Stewart).
12) **Doctor Who and the Masque of Mandragora** by Philip Hinchcliffe. (same title by L. Marks).
13) **Doctor Who and the Hand of Fear** by T. Dicks. (same title by Bob Baker & Dave Martin).
14) **Doctor Who and the Deadly Assassin** by Terrance Dicks. (same title by Robert Holmes).
15) **Doctor Who and the Face of Evil** by Terrance Dicks. (same title by Chris Boucher).
16) **Doctor Who and the Robots of Death** by Terrance Dicks. (same title by Chris Boucher).
17) **Doctor Who and the Talons of Weng-Chiang** by Terrance Dicks. (same title by R. Holmes).
18) **Doctor Who and the Horror of Fang Rock** by Terrance Dicks.
19) **Doctor Who and the Invisible Enemy** by T. Dicks. (same title by Bob Baker & Dave Martin).
20) **Doctor Who and the Image of the Fendahl** by T. Dicks. (same title by Chris Boucher).
21) **Doctor Who and the Underworld** by T. Dicks. (same title by Bob Baker & Dave Martin).
22) **Doctor Who and the Invasion of Time** by Terrance Dicks. (same title by David Agnew).
23) **Doctor Who and the Ribos Operation** by Ian Marter. (same title by Robert Holmes).
24) **Doctor Who and the Stones of Blood** by Terrance Dicks. (same title by David Fisher).
25) **Doctor Who and the Androids of Tara** by Terrance Dicks. (same title by David Fisher).
26) **Doctor Who and the Power of the Kroll** by Terrance Dicks. (same title by Robert Holmes).
27) **Doctor Who and the Armageddon Factor** by Terrance Dicks. (same title by B. Baker & Dave Martin).
28) **Doctor Who and the Destiny of the Daleks** by Terrance Dicks. (same title by Terry Nation).
29) **Doctor Who and the Nightmare of Eden** by Terrance Dicks. (same title by Bob Baker).
30) **Doctor Who and the Horns of Nimon** by Terrance Dicks. (same title by Anthony Read).

Annuals S
1) **Doctor Who Annual 1976** (published 1975). (stories with the Doctor, Sarah Jane, Harry & UNIT).
2) **Doctor Who Annual 1977** (published 1976). (stories with the Doctor, Sarah Jane, & Harry).
3) **Doctor Who Annual 1978** (published 1977). (stories with the Doctor, and Sarah Jane).
4) **Doctor Who Annual 1979** (published 1978). (stories with the Doctor & Leela).
5) **Doctor Who Annual 1980** (published 1979). (stories with the Doctor, Romana (Mary Tamm) & K-9).
6) **Doctor Who Annual 1981** (published 1980). (stories with the Doctor, Romana (Lalla) & K-9).

In 1976 a book called *The Amazing World of Doctor Who* was published for a firm who made tea bags. The book had features and stories in, the stories coming from the *1976 Doctor Who Annual.*

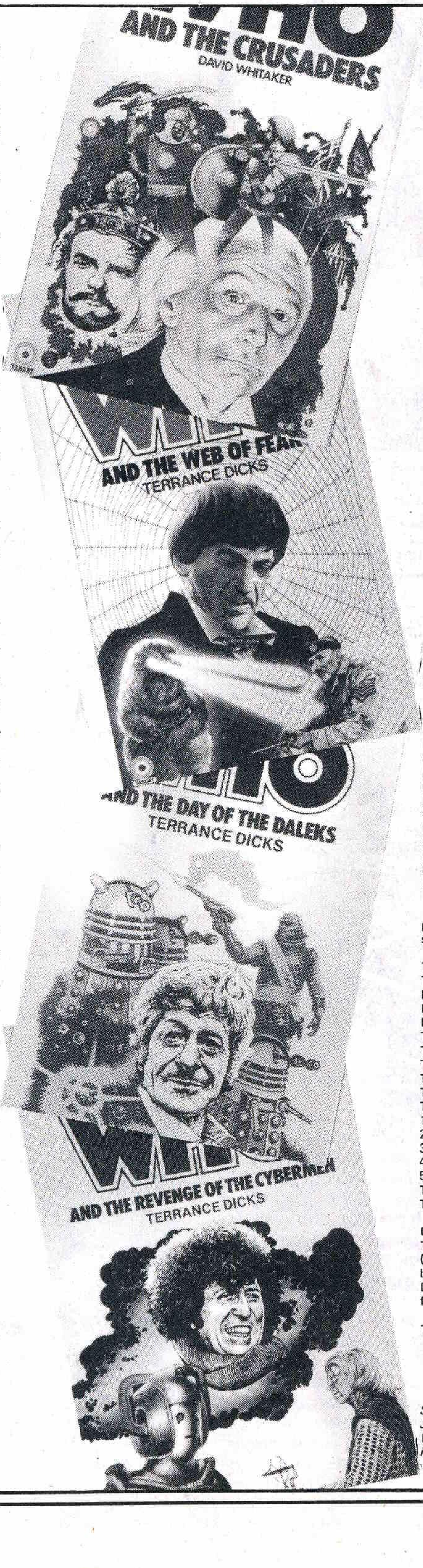
Target Non Fiction Books.
The Making of Doctor Who published in 1976 (reprinted in 1972 Pan Books).
Doctor Who Monster Book
Doctor Who Monster Book No 2 published in 1977. (Compiled by Terrance Dicks).
Terry Nation's Dalek Special published in 1979. (compiled by Terrance Dicks).
The Adventures of K-9 published in 1979. (By Terrance Dicks).
The Doctor Who Dinosaur Book
The Doctor Who Discovery Series all published in 1977.
1. *Doctor Who Discovers Prehistoric Man.*
2. *Doctor Who Discovers Space Travel.*
3. *Doctor Who Discovers Mysterious Creatures.*
4. *Doctor Who Discovers Early Man.*
5. *Doctor Who Discovers the Conquerors.*
The Doctor Who Technical Manual published Jan 81.
The Doctor Who Episode Guide to be published in May 81.

Others
The Doctor Who and the Daleks Omnibus – edited by Terry Nation (published by Artus Books in 1976, for Marks & Spencer.) This book has the full stories of Doctor Who and the Genesis of the Daleks and Doctor Who and the Planet of the Daleks along with features on the Daleks.).

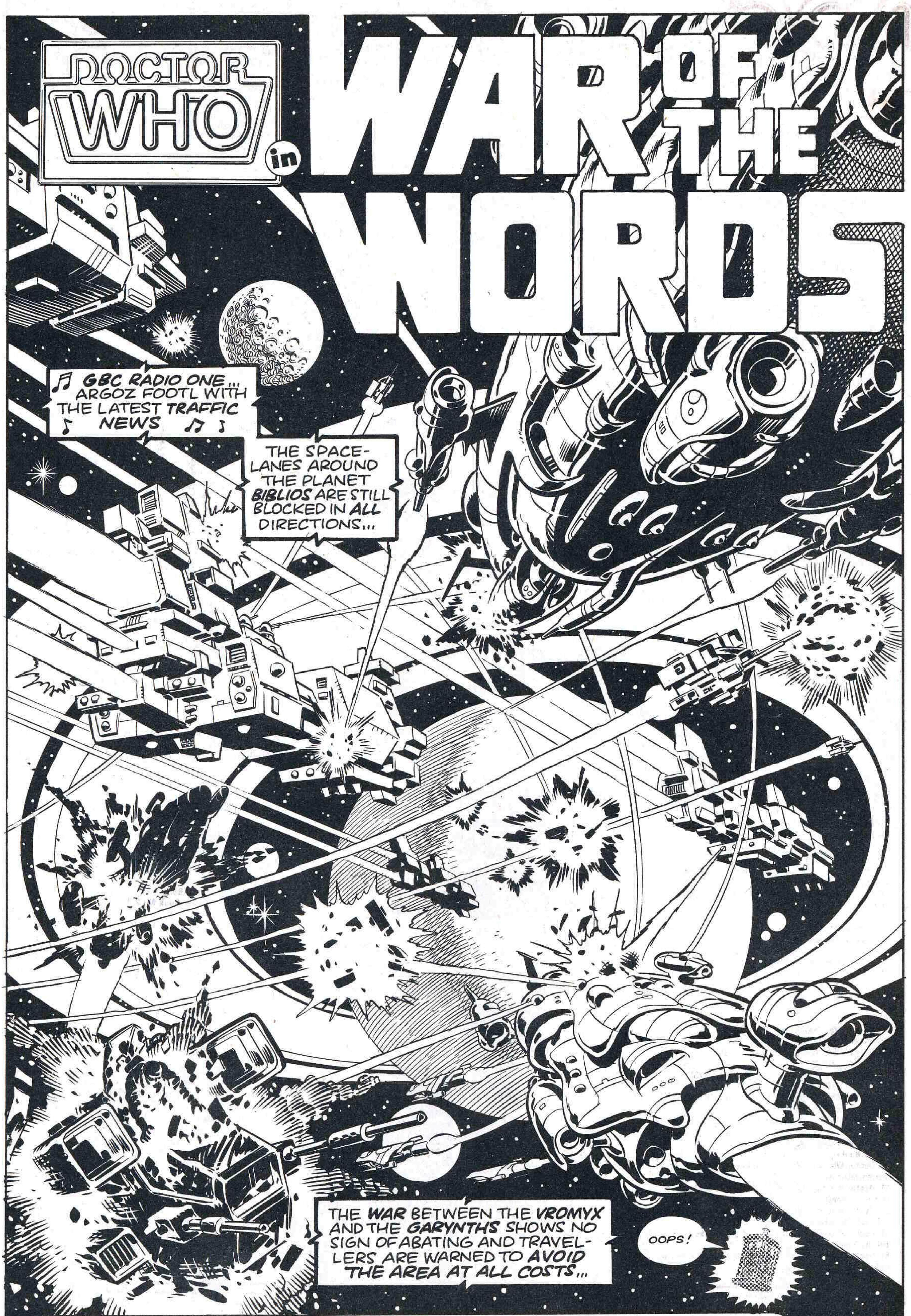
The Doctor Who Omnibus

Nicholas Jones,
Ickleford,
Herts.

Special thanks must go to **Doctor Who Monthly** *reader, Nicholas Jones, who has stepped forward with this listing of the Target* Doctor Who *series of paperback books. We hope this helps plug an information gap!*

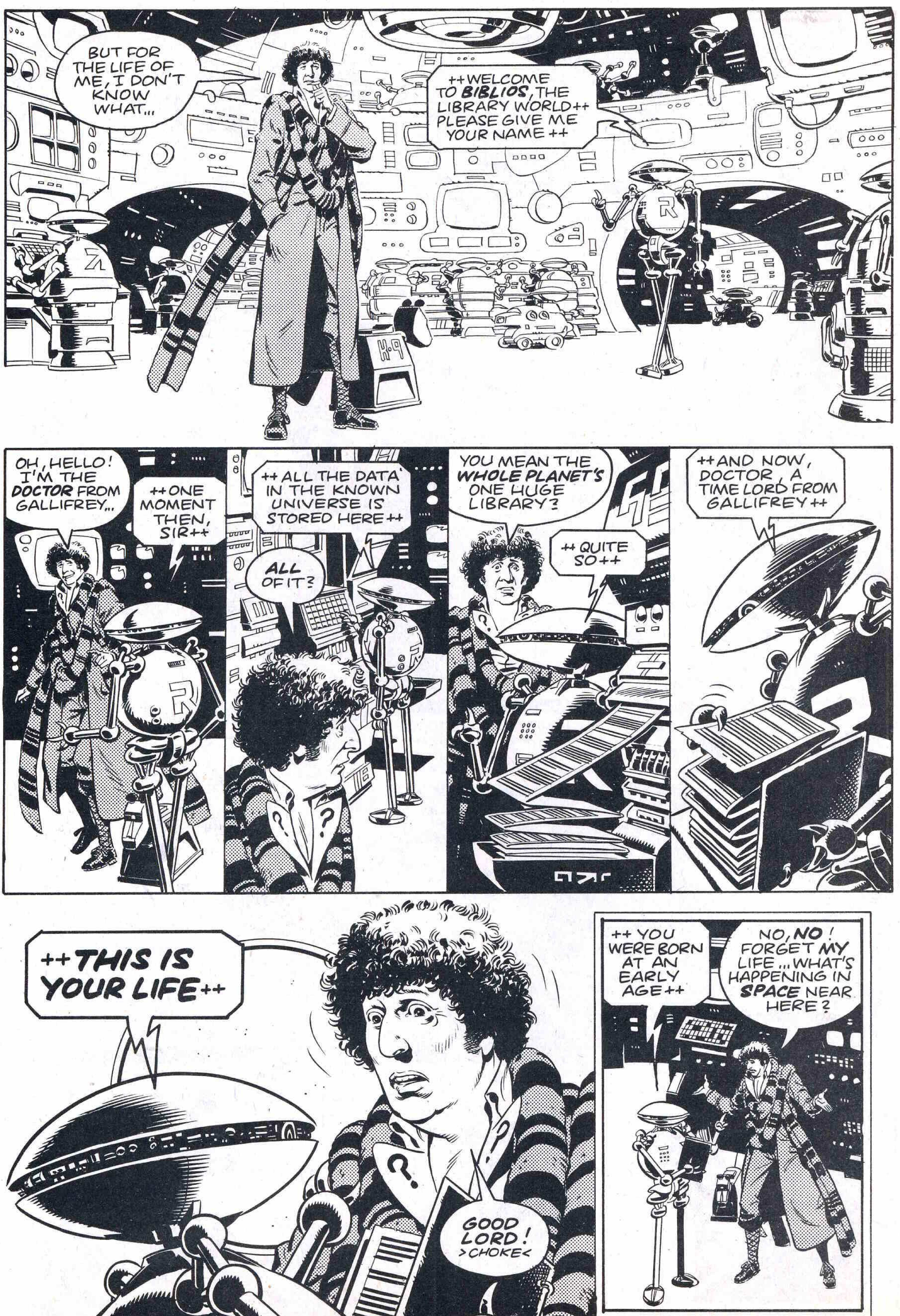


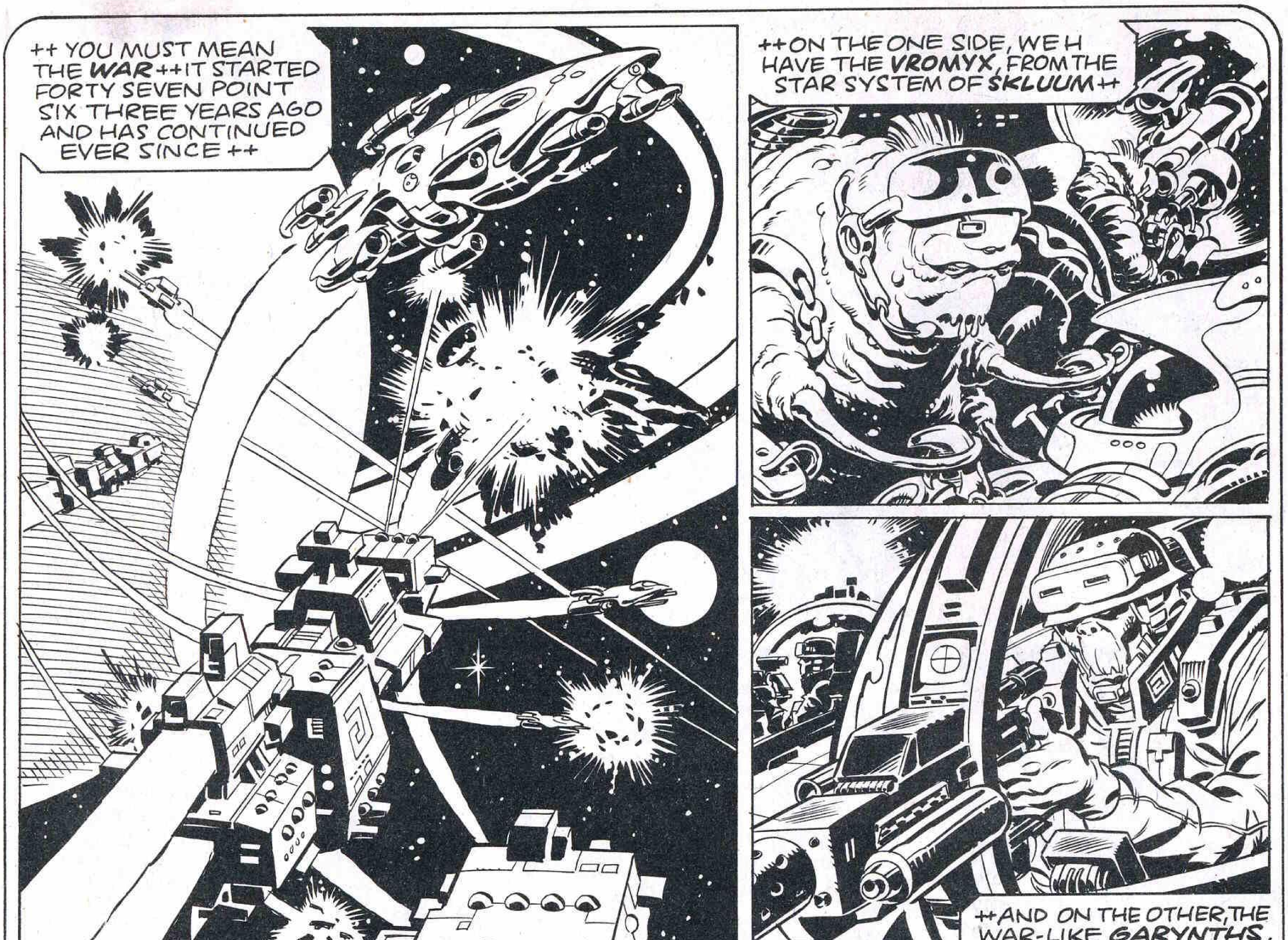
DOCTOR WHO in WAR OF THE WORDS

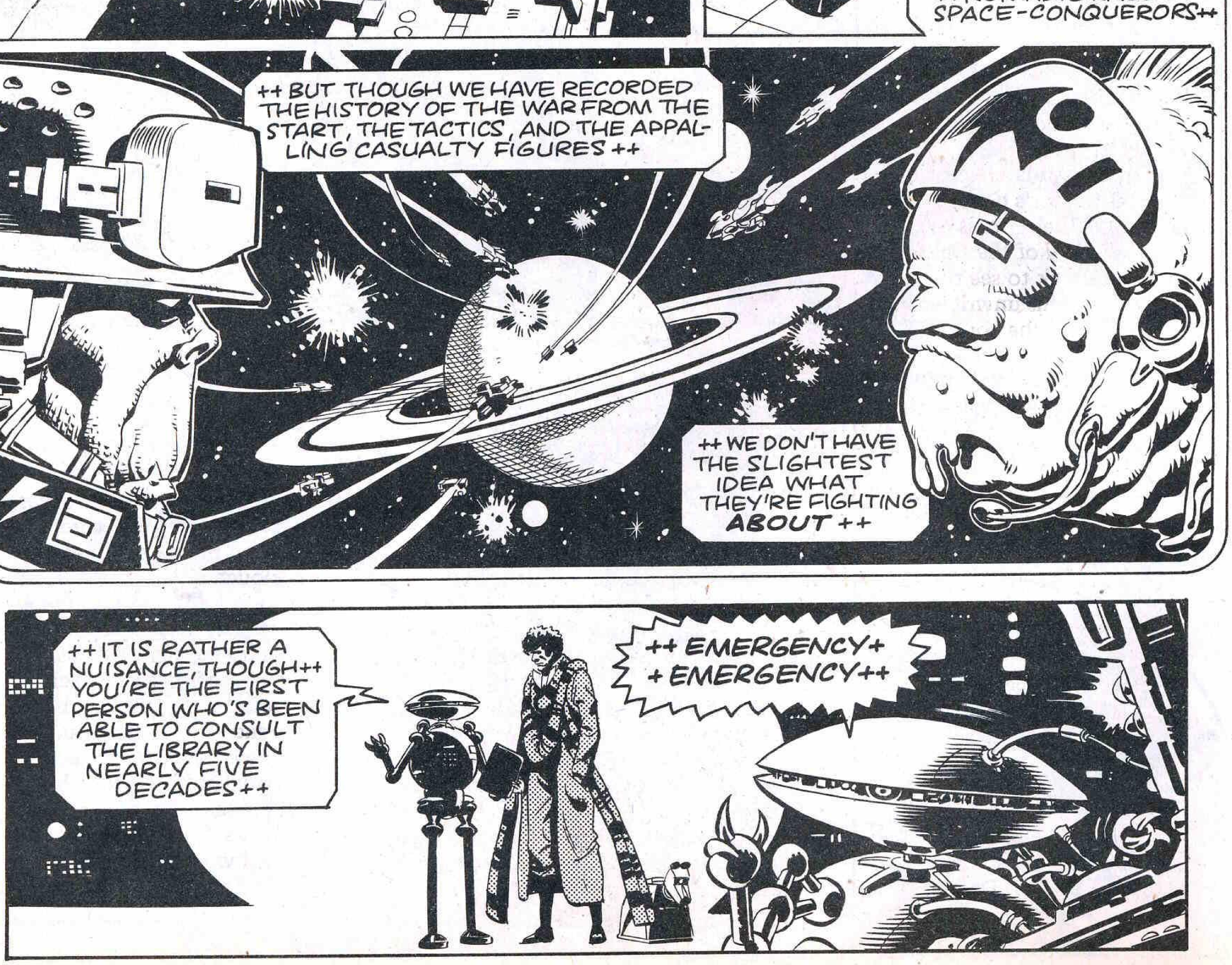

DOCTOR WHO
in
WAR OF THE WORDS
♫ GBC RADIO ONE... ARGOZ FOOTL WITH THE LATEST TRAFFIC NEWS ♪ ♫ ♪
THE SPACE-LANES AROUND THE PLANET BIBLIOS ARE STILL BLOCKED IN ALL DIRECTIONS...
THE WAR BETWEEN THE VROMYX AND THE GARYNTHS SHOWS NO SIGN OF ABATING AND TRAVELLERS ARE WARNED TO AVOID THE AREA AT ALL COSTS...
OOPS!

WRITER= STEVE MOORE / ARTIST = DAVE GIBBONS / EDITOR = ALAN McKENZIE

UNLESS, HA, HA, THEY'RE MOVING IN ANOTHER DIMENSION! NOW FOR SOME MORE MUSIC... ♫♪
THE TARDIS SEEMS TO HAVE GOT A BIT OF A RATTLE, K-9...
EITHER THAT, OR WE'VE RUN INTO SOMETHING SO UNPLEASANTLY ENERGETIC...
THAT IT'S RIPPING THE WHOLE SPACE-TIME CONTINUUM APART...
I THINK WE'D BETTER MAKE FOR THE NEAREST PLANET...
AND FIND OUT WHAT'S GOING ON...
COME ON, K-9 ...AT LEAST IT'S QUIET HERE!
AND EVERYTHING'S RUNNING IN A WELL-OILED FASHION...


BUT FOR THE LIFE OF ME, I DON'T KNOW WHAT...
++WELCOME TO **BIBLIOS**, THE LIBRARY WORLD++ PLEASE GIVE ME YOUR NAME ++
K·9
OH, HELLO! I'M THE **DOCTOR** FROM GALLIFREY...
++ONE MOMENT THEN, SIR++
++ ALL THE DATA IN THE KNOWN UNIVERSE IS STORED HERE ++
ALL OF IT?
YOU MEAN THE **WHOLE PLANET'S** ONE HUGE LIBRARY?
++ QUITE SO ++
++AND NOW, DOCTOR, A TIME LORD FROM GALLIFREY ++
++ **THIS IS YOUR LIFE** ++
GOOD LORD! >CHOKE<
++ YOU WERE BORN AT AN EARLY AGE ++
NO, **NO**! FORGET **MY** LIFE ... WHAT'S HAPPENING IN **SPACE** NEAR HERE?


++ YOU MUST MEAN THE **WAR** ++ IT STARTED FORTY SEVEN POINT SIX THREE YEARS AGO AND HAS CONTINUED EVER SINCE ++
++ ON THE ONE SIDE, WE H HAVE THE **VROMYX**, FROM THE STAR SYSTEM OF **SKLUUM** ++
++ AND ON THE OTHER, THE WAR-LIKE **GARYNTHS**, A NOMADIC RACE OF SPACE-CONQUERORS ++
++ BUT THOUGH WE HAVE RECORDED THE HISTORY OF THE WAR FROM THE START, THE TACTICS, AND THE APPALLING CASUALTY FIGURES ++
++ WE DON'T HAVE THE SLIGHTEST IDEA WHAT THEY'RE FIGHTING **ABOUT** ++


++ IT IS RATHER A NUISANCE, THOUGH ++ YOU'RE THE FIRST PERSON WHO'S BEEN ABLE TO CONSULT THE LIBRARY IN NEARLY FIVE DECADES ++
++ **EMERGENCY** + + **EMERGENCY** ++

++ VROMYX COMBAT SHIP, GAMMA CLASS ++
++ UNAUTHORISED ATMOSPHERIC ENTRY ++
++ COMPUTING POINT OF IMPACT ++
++ DAMAGE ++ SECTION A-417 ++ TERRAN RECORDS ++ SUB-SECTION Z-ZZZ ++ TWENTIETH CENTURY ENGLAND ++
++ PARLIAMENTARY SPEECHES ++ TOTALLY DESTROYED ++
WELL, AT LEAST IT WASN'T ANYTHING IMPORTANT..!
++ EVEN THE MOST TRIVIAL ITEMS SHOULD BE PRESERVED, DOCTOR ++
AND SO SHOULD THAT PILOT... COME ON, LET'S GO AND SEE IF HE SURVIVED...
++ SUCH CRASHES HAVE CAUSED DESTRUCTION OF RECORDS TWENTY THREE TIMES NOW ++
++ EACH DAY WE REQUEST AN END TO THE WAR, OR THAT THE OPPONENTS SHOULD FIGHT ELSEWHERE ++
BUT NOT BEING ROBOTS LIKE YOU, THEY WON'T LISTEN TO REASON...
LOOKS LIKE WE'RE IN LUCK ...HE'S ALIVE!
UGLY ...BUT ALIVE!

THERE'S A **MEDI-ROBOT** ON THE WAY ... ARE YOU **HURT**?
I'M FEELING **SICK** ... I'VE NEVER SEEN ANYTHING AS **REPULSIVE** AS YOU BEFORE!
SORRY I ASKED! BUT TELL ME ... WHY ARE YOU AND THE GARYNTHS FIGHTING EACH OTHER?
FOR THE **KNOWLEDGE** HERE ON BIBLIOS ... THE GREATEST TREASURE IN THE UNIVERSE!
++RIDICULOUS++ **ANYONE** CAN CONSULT THE LIBRARY QUITE **FREELY**++
THAT'S WHY WE CAN'T LET THE GARYNTHS COME HERE! AND ONCE **WE** GET THE DATA ON **SUPER-WEAPONS**...
WE'LL DESTROY THEM!
++**ONE SIDE**++ LET ME AT THE PATIENT++ HE'S OBVIOUSLY **DELIRIOUS**++
SOUNDS LIKE WE'RE GETTING THE **BRUSH-OFF**! COME ON, LET'S GET BACK TO THE MAIN DATA-BANK...
++ABSURD++ THE ONE THING WE **DON'T** RECORD IS **WEAPONS**++ WE'VE TOLD **BOTH** SIDES, BUT THEY DON'T **BELIEVE** IT!
HMM ... I THINK WE'D BETTER STOP OFF AT THE **TARDIS** ON THE WAY BACK...

AND SO...
RIGHT... I THINK I'VE GOT EVERYTHING WE NEED... LET'S GO!
TELL ME, CAN YOU GIVE ME CIRCUIT-DIAGRAMS FOR THE VROMYX AND GARYNTH COMMUNICATIONS DEVICES?
++CERTAINLY++ BUT WHAT ARE YOU DOING, DOCTOR++
TRYING TO STOP A WAR, THAT'S WHAT!
HMM... REALLY RATHER PRIMITIVE SUB-SPACE SCREENS...
NOW, CAN WE HAVE A LAY-OUT MAP OF THE LIBRARY ITSELF?
++REGRETTABLY, THAT IS THE ONE THING NOT ALLOWED, DOCTOR++
K-9
OH WELL, TOO BAD!
HANG ON... HAVE YOU GOT A LOOSE JOINT, THERE?
++IMPOSSIBLE++ I'VE JUST HAD MY MY TWO THOUSAND YEAR SERVICE++
CAN'T HAVE YOU GOING AROUND WITH A SCREW LOOSE, CAN WE?
++BUT+ +IT'S++
OH DEAR! I SEEM TO HAVE OVERLOADED YOUR MOTOR-CIRCUITS! I'LL JUST SORT OUT THIS OTHER STUFF FIRST...
++IMPOS--
DON'T, ER, MOVE, WILL YOU!
NOW, K-9, YOU CAN GET ME THAT MAP, CAN'T YOU!
K-9

AH, YES ...LIKE THEY SAY, THIS MUST BE THE PLACE!
OFF YOU GO, K-9... AND DELIVER THIS TO MAP CO-ORDINATES 7Z7, B4T...
AFFIRMATIVE, MASTER!
AND WHILE YOU'RE AWAY I'LL RIG UP AN OVER-RIDE ON THESE TELE-SCREENS...
K-9
FIVE MINUTES LATER...
NOW, LET'S GET YOU FIXED UP AGAIN...
--SIBLE++ WHAT ARE YOU PLANNING, DOCTOR++
FOR A START, I'M GOING TO CUT IN ON THE VROMYX AND GARYNTH COMMANDERS, SO THEY'LL HAVE TO LISTEN!
AH, ALL DONE, K-9?
AFFIRMATIVE, MASTER!
GOOD! LET'S SPIN THEM A YARN, THEN!
AND...
LISTEN! I AM THE MIGHTY DOCTOR! PASSING THROUGH YOUR BLOCKADE WAS CHILD'S PLAY TO A POWERFUL WAR-LORD LIKE ME!
SO WAS FORCING THESE STUPID ROBOTS TO REVEAL THEIR SUPER-WEAPON DATA STORE TO ME! IT IS IN THIS BUILDING, AT 7Z7, B4T!

AND NOW THAT I HAVE THE DATA, SURE THEY WILL NEVER FALL INTO YOUR HANDS!
AND TO MAKE DOUBLY SURE ...WATCH CAREFULLY!
BOOMF!!!
++BUT++BUT, DOCTOR++YOU'VE JUST BLOWN UP AN EMPTY STORAGE BUILDING++
I KNOW ...THAT'S WHY I CHOSE IT! BUT THEY DON'T KNOW THAT!
AND NOW THEY THINK THERE'S NOTHING LEFT TO FIGHT FOR, THEY'LL PULL OUT...
++BUT WHY DID THEY BELIEVE YOU, AND NOT US++ WE TOLD THEM++
WELL, YOU KNOW ...'ACTIONS SPEAK LOUDER THAN WORDS'!
ESPECIALLY ACTIONS THAT MAKE A VERY LARGE 'BOOMF'!
R
THE END.

THE WAR GAMES

EPISODE SIX

Distraught by the sight of his prostrated companion the Doctor decides they cannot leave yet. Keeping a discreet distance they follow the aliens carrying Jamie and Russell's bodies.

In another room, the Security Chief is confiding in the Scientist. The War Chief rebelled against the edicts of his own people and came to the Aliens for power in exchange for the SIDRATs he would build for them. But now, the Security Chief suspects the War Chief may be in collusion with other renegades of his own race in a plot to overthrow the Aliens once conquest is achieved. But the Security Chief must be sure of his facts before he makes known his assertions to the Alien leader, the War Lord, so he asks the scientist to keep him informed of any prisoners who show signs of never having been processed in the first place, as all the humans were when first kidnapped from Earth. In turn, the War Chief is also aware of the emnity existing between him and his second in command and he too is keeping tabs on the captured Resistance people.

Safely hidden, the Doctor, Carstairs and Zoe are relieved to learn that Russell and Jamie were only stunned by the Alien guns, and they mount a successful rescue bid. It is imperative for Zoe and Russell to return to the war zones and unite all the factions off the Resistance into one army. Carefully they steal back to the landing bay and the Doctor dispatches the duo to the American Civil war area. Their mission is almost quashed before it has begun. Back in the barn, Von Weich has overcome his guard and is waiting with weapon primed as the SIDRAT lands. At the last moment the guard, Private Moor, regains control of his mind, and shoots Von Weich dead.

Intent upon finding a way to de-process the armies "en masse", the Doctor has stolen the head of the processing machine and now he is on his way back to a SIDRAT with Carstairs and Jamie. This time, though, the War Chief is ready for them and Alien guards attack them in the bay. Hastily, the three bundle into a SIDRAT but they are prevented from take-off by the War Chief who overrides the ship's operational systems. The Doctor's optimism that they are now inpregnable to outside attack is shattered when the War Chief activates the dimensional control from outside. Remorselessly the interior of the ship begins to shrink in size and the Doctor realises they must either surrender or be crushed.

EPISODE SEVEN

The SIDRAT door slides open and the Doctor gingerly steps out, announcing to his captors he is under a "flag of truce". As he talks, the Doctor edges nearer to the Alien technician holding the remote control box. The War Chief insists the two still inside the SIDRAT must surrender or the Doctor will be shot. Suddenly, the Doctor's hand opens releasing two small gas bulbs — part of the processing device — which, on impact, gives forth clouds of vapour, enough to blind the technicians enabling the Doctor to sabotage the remote controller and to steal some of its master control rods. Holding his nose against the gas, he runs back to the SIDRAT and successfully dematerialises. Now the three will be able to operate the transporter from the main console. The Doctor decides they must head for the 1917 zone but as this will be closely watched it would be better if they landed in another region and made their way on foot.

In the Control Zone the War Chief and the Security Chief are working furiously to counter the Doctor's actions. All war zones are put on red alert to find the renegades with particular emphasis on the 1917 area.

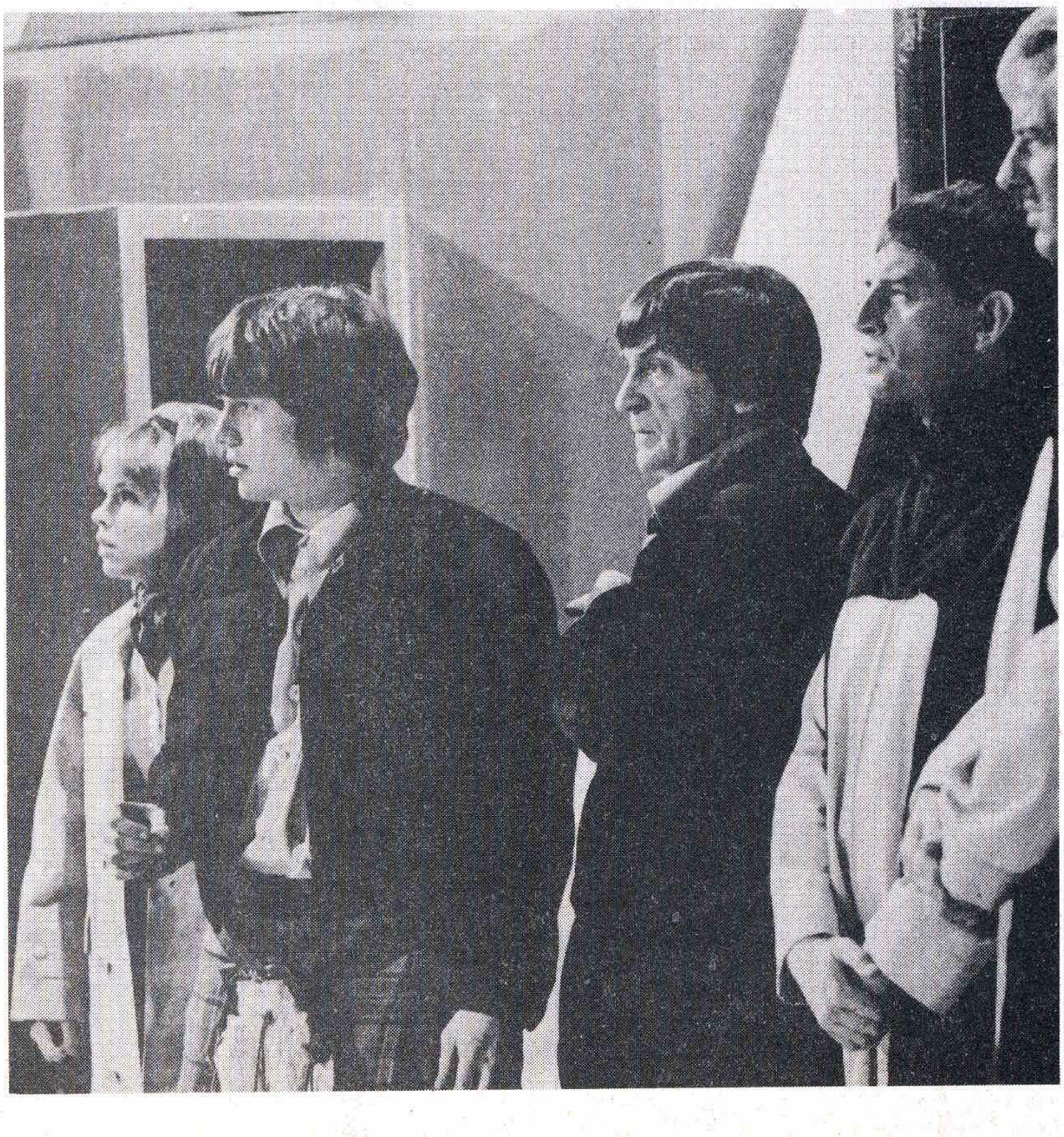
Further discourses between the two leaders are ended by the arrival, from the Aliens' home planet, of the War Lord.

Leaving the SIDRAT in the Roman zone, Carstairs, Jamie and the Doctor have evaded their legionnaire pursuers by crossing the time barrier into No Man's Land. However, they are spotted by a British look-out and, moments later, the harsh chattering of a machine gun sends the three diving for cover in a bomb crater. The machine gunners are about to send in some footsoldiers when they are attacked by Resistance troops led by Russell and Zoe.

As the fighting continues hand to hand, Carstairs tries to bring the Doctor and Jamie to safety, but instead they run straight into another party of British troops. They surrender and are taken before their old foe, General Smythe. Despite his orders to return them to the War Chief, Smythe now seeks revenge and he sends the Doctor outside to be executed by firing squad, before reporting to the Control zone that the Doctor was "shot while trying to escape". But the processing machine is missing (hidden in a trench by the Doctor) and the War Chief informs Smythe he will be held accountable if it is not found. Smythe runs to the window to halt the execution, but his time is now up. The Resistance attack the chateau in force and the Doctor is freed. Smythe pleads for assistance and is told to deactivate the area controls. He is about to comply when Resistance men enter his office and shoot him dead.

All this has been witnessed in the Control zone by the War Lord who now considers the best course of action. To use the Alien Guards would strain the mental credulity of the processed units there holding up the time barriers. So the War Lord concocts an "amusing solution". Conventional French, German and British troops will advance on the castle in pincer fashion with the Resistance caught in its jaws.

Night has fallen and the attack is pressing ever nearer to the beseiged chateau. Russell and his men are doing a valiant job in repulsing raiding parties but the main force is too strong. Suddenly, the firing ceases. Peering out of the window Russell notices a mist has formed around the building. The Doctor enters and happily tells them his experiment with the area controls and the stolen master rods has been successful. They are now inpregnable against conventional forces. Retrieving the processing unit the Doctor is further able to deprocess one of the captured French soldiers. He is about to begin work on a method of mass deprocessing when the familiar sound of a SIDRAT is heard. Everyone dives for cover as the Alien Guards emerge from the machine and open fire. Two of them advance and capture the Doctor, dragging him back into the machine. The other Guards fall back and the transporter dematerialises.



EPISODE EIGHT

Russell has a machine gun emplacement set up covering Smythe's bedroom to discourage any further attacks on their stronghold. The main plan now must be to continue the Doctor's strategy to unite all the Resistance Groups. Carstairs and Russell go with parties out to every war zone to contact the Resistance leaders, pinpointed by Zoe. Jamie will be left in charge of the fortress.

As the SIDRAT returns to base, the Security Chief is commended for his action in capturing the Doctor and the processing machine. The War Lord instructs the Alien scientist to take the device back to the home world for mass production.

The War Chief arranges for the Doctor to be brought to a room where the two can speak in private. There he confesses that he, like the Doctor, is a Time Lord fugitive, who escaped his people for his own motives. He explains the motive of the war games; the Aliens intend to conquer the entire galaxy using the best army ever trained. As Man is the most naturally savage species of all, the captured troops from all eras will fight until one elite army is filtered out, superb in courage and discipline. Then, motions the War Chief, when all the fighting is over, "we two could take over". The Doctor is about to protest when the War Lord enters and asks the result of the interrogation. The War Chief replies the Doctor has agreed to change sides. Realising that to say otherwise would be to invite instant death, the Doctor complies.

Jamie and Zoe receive unexpected guests; Arturo Villar, a 19th Century Mexican bandit who commands the largest single Resistance group. The two companions have half persuaded the surly robber to join them when Carstairs and Russell return with other leaders. A unity of purpose, to overthrow the Aliens, is established and a series of co-ordinated attacks begin on the Alien bases within the war zones. As one zone after another goes blank on the screen at Alien HQ, the Security Chief orders SIDRATS to be despatched with Guards inside, until the command centre is severly depleted of security troops. Too late the Security Chief realises his error and proposes using a Neutron Bomb to wipe out the time zones totally. When the War Chief denounces this as suicide to the whole scheme the War Lord turns to the Doctor, telling him that now would be a good opportunity to prove his loyalty.

In the chateau, the Resistance leaders are jubilantly celebrating their success when the Doctor's face appears on the communications screen informing them all that he has gained control of the transportation system. He wants all the leaders, plus Jamie and Zoe to join him at the central zone for a planning conference and he sends a SIDRAT for them to use. Leaving Russian leader Petrov in charge, Russell, Carstairs, Villar and the others board the ship which then returns to the Alien landing bay. The Doctor greets them as they emerge and ushers them all to the War Room. But once there his smile fades and he crosses to stand with the Alien Chiefs. Guards surround the Resistance people who realise they have been betrayed.

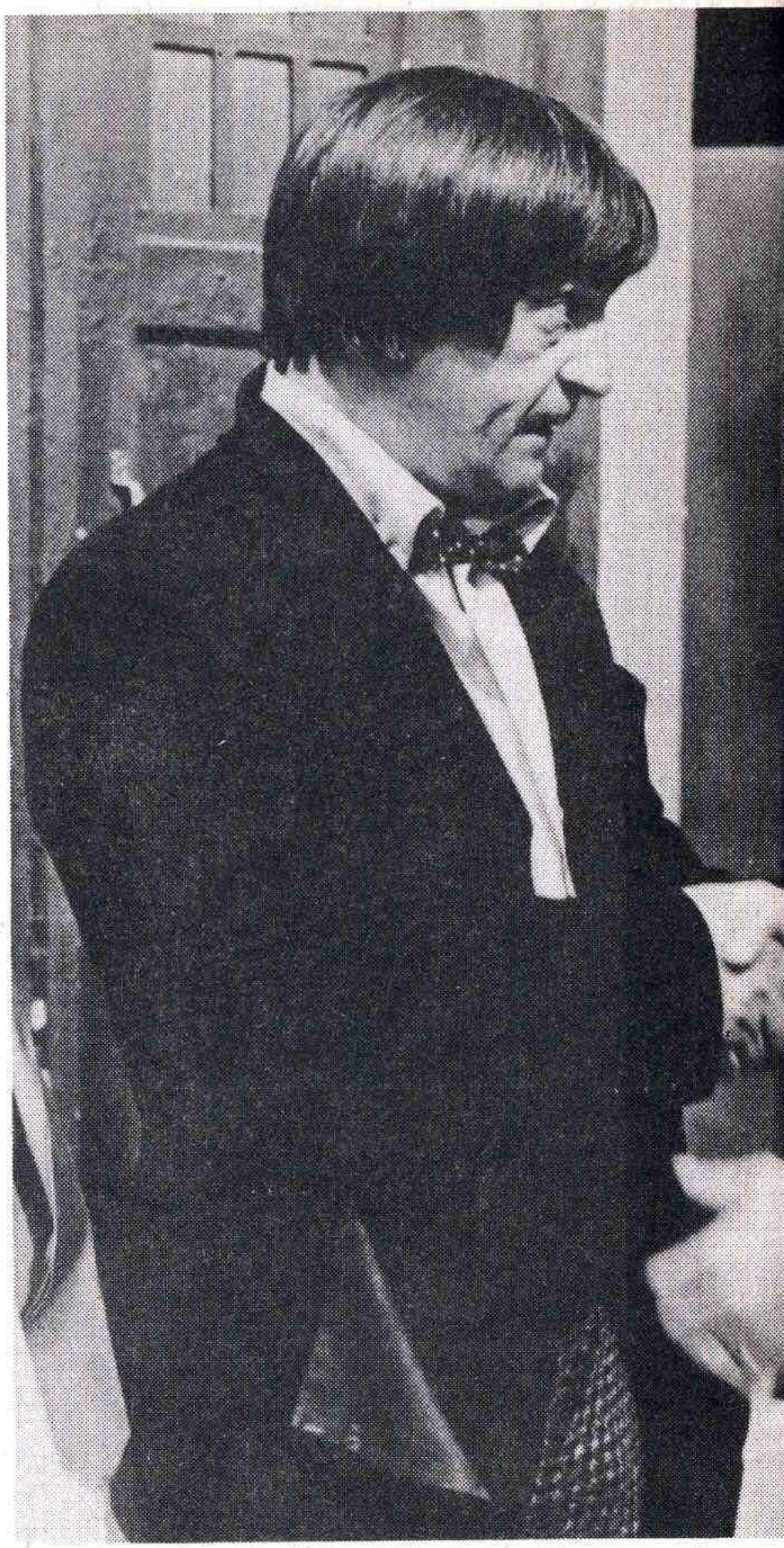
EPISODE NINE

The Security Chief has the prisoners taken away to await processing by the Doctor who is able, once more, to confer with the War Chief. Questioning him about the incredible dimensional flexibility the ex-Time Lord has wrought with these modified TARDISes, the Doctor wins an admission that the SIDRATS have a limited life span and they will soon exhaust. Thus, if he and the Doctor hold the only operating TARDIS then the War Chief can still make good his ambition to become supreme galactic ruler. Neither of the two are aware that the Security Chief has taped this conversation.

While the Doctor is "processing" his captured friends, explaining he had to betray them otherwise the Neutron Bomb would have been used, the Security Chief confronts the War Chief with his evidence and orders his arrest. Russell now spearheads an attack on the War Room, half-deserted by the absence of the War Lord and his men who have gone back to their home planet. The Alien leaders are forced to put an end to the fighting in all war zones but before this is implemented the War Chief seizes a gun and kills the Security Chief in revenge.

With the War Chief under restraint and with thousands of soldiers now sitting idle in the zones, the problem remains of how to get them all back to Earth now that the SIDRATS are failing. Somberly the Doctor faces his only option; an emergency call to the people he has absconded from so long ago; the Time Lords. Sitting down on the floor the Doctor takes six squares of metal from his pockets and telekinetically forms them into the shape of a box. This box, he says, now contains data on all that has happened here to enable the Time Lords to send everyone back home. With a further display of mental prowess the Doctor commits the silver box to the Space/Time Vortex en route to its destination.

While everyone is watching the Doctor, the War Chief seizes his chance and slips away, unfortunately running into the War Lord, newly returned. Desperate to escape the coming wrath of the Time Lords the War Chief tries to bluff the War Lord into letting him board a SIDRAT. But the War Lord has heard the recording made by the dead Security leader and he has the War Chief ruthlessly gunned down by his Guards. As the Guards put down their weapons to haul away the corpse, the Resistance attack the landing bay and take the War Lord prisoner. The Doctor's whole manner is now very odd. He is in an obvious haste to leave and Villar, suspicious as ever, pulls a gun on him. Russell overrules him and the Doctor, Jamie, Zoe and Carstairs are allowed to take a SIDRAT back to the 1917 zone. Indicating Villar's gun the War Lord tells them it would have been more merciful to have shot the Doctor. Above them the sound of a roaring wind is drawing nearer.



Above: *Peter Madoc as the War Lord in the last episode of the ten part story,* The War Games.

Arriving in the First World War Zone, everything is quiet. The Doctor indicates a need for urgency as Jamie bids farewell to Carstairs, who abruptly vanishes. The TARDIS is only a short distance away, but as the trio approach it their movements seem to slow down as if they were wading through treacle. As the Doctor struggles to get the TARDIS key into the lock he is aware of their plight. Only one race in the Universe can affect the flow of time like this; the Time Lords.

EPISODE TEN

Breaking through this energy field the trio manage to take off in the TARDIS. Now, for the first time ever, the Doctor speaks in detail of his past, as a Time Lord; a race of highly civilised beings who know the secret of Time/Space travel and can now live forever barring accidents. But their elected role as pure observers of the

Cosmos bored the Doctor until he was driven to steal a TARDIS with the intention of exploring the Universe in person; thus breaking the Time Lords most important law of non-intervention. Now desperate to elude the fate he knows will befall him, the Doctor tries a series of random landings to evade capture. Sea, space, even the side of a volcano, all prove useless in the Doctor's attempted flight. A deep, very sedate voice booms around the TARDIS interior, "requesting" the Doctor to return to the home planet of his own accord. In a final gamble the Doctor slams the power-drive to maximum and there is a dull explosion. As the scanner image clarifies Zoe and Jamie see a landing bay filled with Space/Time capsules not unlike the SIDRATS, and the Doctor knows he has come home. The doors open and the travellers step slowly out.

Waiting for them is a white robed Time Lord who leads the trio to a large auditorium, where the War Lord is on trial by two senior Time Lords. Forced to speak by the Time Lords' power the War Lord attempts to justify his means to an end and implicates the Doctor as a co-plotter. The Time Lords watch impassively. Down in the landing bay another SIDRAT arrives and from it a squad of Alien guards emerge shooting. With their guns trained on the Doctor, Jamie and Zoe, the War Lord threatens them with death unless they are allowed to escape. Bustling the trio towards the TARDIS the War Lords affirms his intention of re-commencing the war games and building an army big enough to crush even the Time Lords. But as they enter the ship, the Doctor throws a switch, bathing the interior in bright light to which the Aliens are sensitive. As they rush out a force field encases the attackers and the Time Lord Chancellor pronounces sentence. The Alien's home planet will be sealed within a force field forever, while the War Lord and his murderous guards will be dematerialised; not only will they no longer exist, they will never have existed.

Now it is the Doctor's turn to be tried, but the wily little man has one trick left up his sleeve and he makes a brilliant defence. He accuses his own people of neglecting the care of lesser species endangered by universal evil. Using a thought channel the Doctor shows his peers the kind of horrors he has been fighting while they have failed to help those in need; the Quarks, the Yeti, the cruel Ice Warriors, the half-machine Cyberman, and, most terrible of all, the dreaded Daleks.

As the Time Lords confer to consider their verdict, the Doctor is allowed to say farewell to his friends. No last minute escape ploy can help them now. Sadly Zoe asks if they will ever meet again. A trace of his old humour retunring, the Doctor simply answers, "Time is relative". Stepping aboard a TARDIS Jamie and Zoe are returned to their current points in Space and Time just after their first adventure with the Doctor; Jamie to to the Scottish Highlands and Zoe to the Wheel in Space. All memories of their subsequent journeys having been removed.

Once more the Doctor stands before the High Court, and hears his sentence. The Time Lords have accepted his pleas that evil must be fought and they will allow him to do so, but in exile. He will be sent to England in the 20th Century on Earth for an indefinate period, and while there, the secrets of the TARDIS will be blocked from his mind. And, to avoid identity difficulties his physical body will be changed — he will have a new face, a new personality. As the Doctor's vociferous objections begin, his image fades from the court and is seen only on a thought screen. Slowly at first, the picture begins to spin as the Doctor is carried further and further away. For a few moments the slight echo of his cries remain in the air, then those are gone. ●

Above: *Patrick Troughton as the Doctor in the last episode of the ten part story,* The War Games.

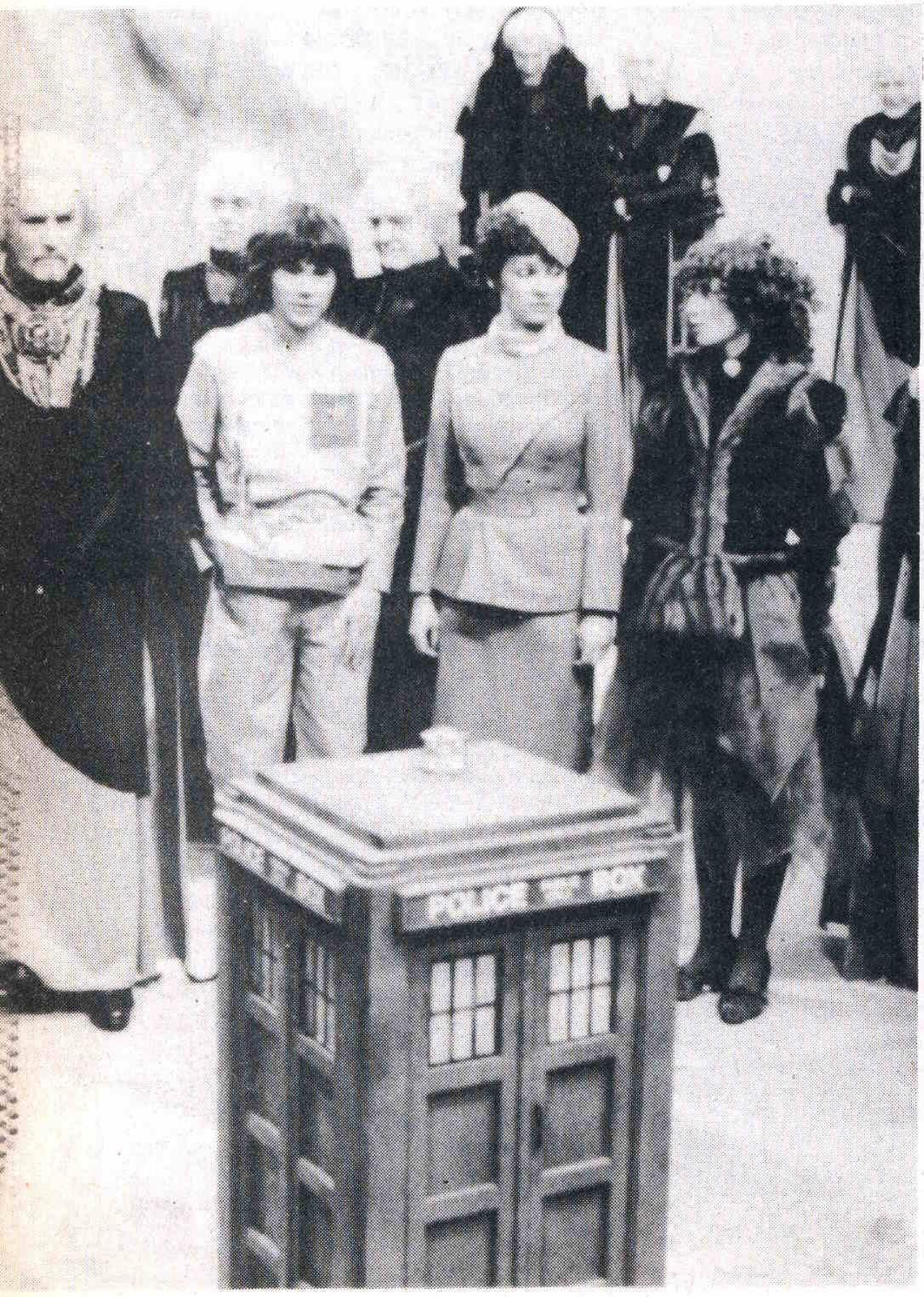
Patrick Troughton *(as The Doctor)*, Frazer Hines *(Jamie McCrimmon)*, Wendy Padbury *(Zoe Herriet)*, Jane Sherwin *(Lady Jennifer Buckingham)*, David Savile *(Lieutenant Carstairs)*, Noel Colman *(General Smythe)*, David Garfield *(von Weich)* Edward Bradshaw *(War Chief)*, James Bree *(Security Chief)*, Graham Weston *(Russell)*, Philip Madoc *(War Lord)*, Michael Napier-Brown *(Arturo Villar)*, Bernard Horsfall *(First Time Lord)*, John Levesey *(German Soldier)*, Terence Bayler *(Major Barrington)*, Brian Forster *(Sergeant Willis)*, Hubert Rees *(Captain Ransom)*, Esmond Webb *(Sgt Major Burns)*, Tony McEwan *(Redcoat)*, Richard Steele *(Commandant Gorton)*, Peter Stanton *(Military Chauffeur)*, Pat Gorman *(Military Policeman)*, David Valla *(Lieutenant Crane)*, Bernard Davies *(German Soldier)*, Gregg Palmer *(Lieutenant Lucke)*, Bill Hutchinson *(Sgt Thompson)*, Terry Adams *(Corporal Riley)*, Leslie Schofield *(Leroy)*, Vernon Dobtcheff *(Scientist)*, Rudolph Walker *(Harper)*, John Atterbury *(Alien Guard)*, Michael Lynch *(Spencer)*, Charles Pemberton *(Alien Technician)*, David Troughton *(Pvt Moor)*, Peter Craze *(Du Pont)*, Stephen Hubay *(petrov)*, Trevor Martin *(Second Time Lord)*, Clyde Pollitt *(Third Time Lord)*, Clare Jenkins *(Tanya Lernov)*, Freddie Wilson *(The Quark)*, John Levene *(The Yeti)*, Tony Harwood *(The Ice Warrior)*, Roy Pearce *(The Cyberman)*, Robert Jewell *(The Dalek)*.

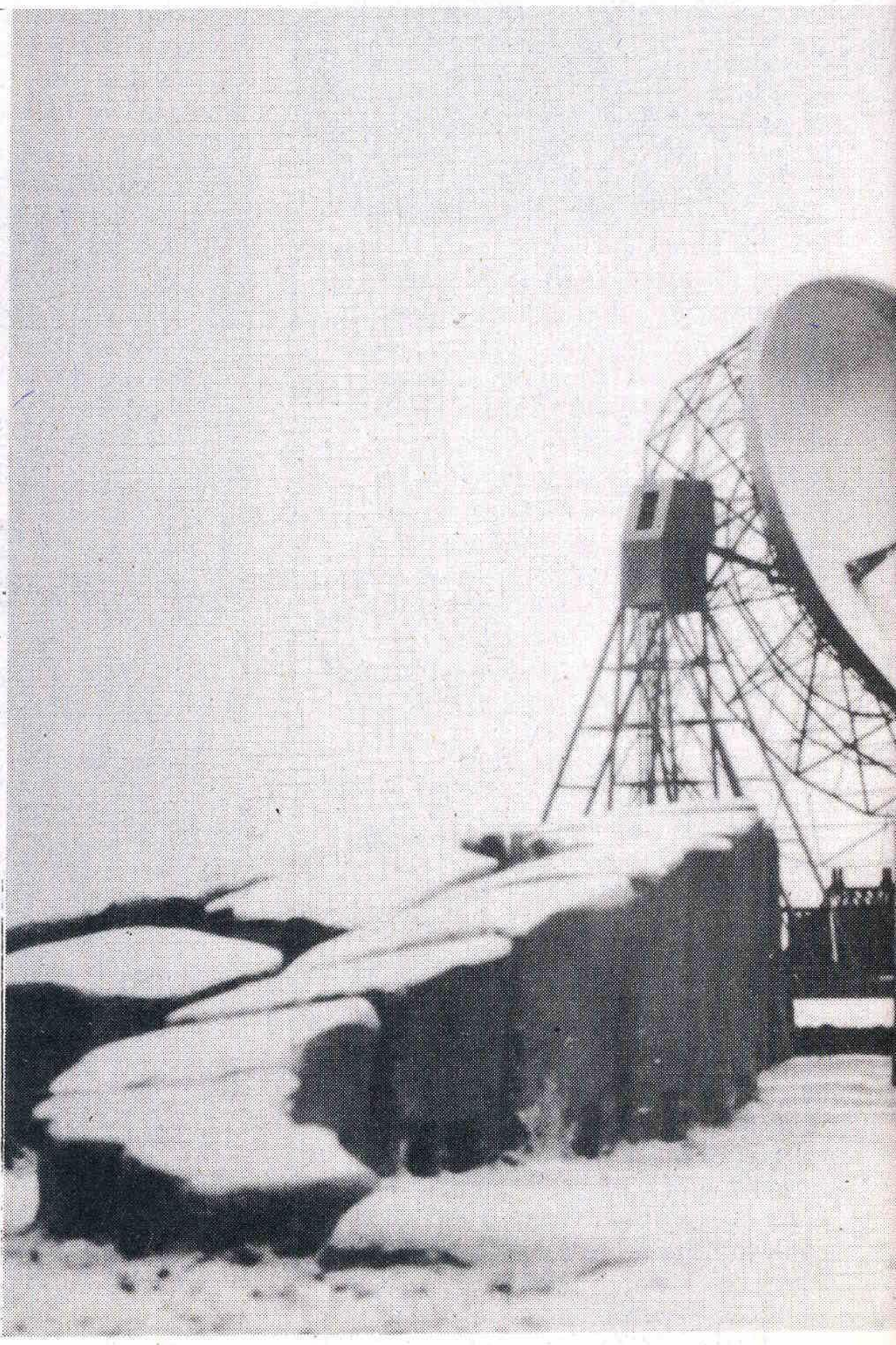
Directed by **David Maloney**, Written by **Malcolm Hulke** and **Tererance Dicks**, Script Editor **Terrance Dicks**, Designed by **Roger Cheveley**, Produced by **Derrick Sherwin**.

LOGO

A shrunken corpse lying on the back of a car, molecular compression having crushed the life from the body. The unmistakeable trade mark of the Universe's most evil villain — The Master.

With the power he gained from temporarily becoming the Keeper of Traken, the Master has managed to fashion a new body for himself. Now, alive with youthful vigour again, he has set out to achieve his old ambition: the acquisition of Power. The centre of his attentions this time is the planet of Logopolis where lies the City of Logic — a fabulous architecture modelled after the famous Pharos computer room at Cambridge. The Logopolitan are people of great power able, through application of the unique process of Logopolis Maths, to fashion perfect facsimiles of any object. But, as the Monitor himself later reveals, they also guard a grave responsibility. For the Universe is not as stable as it might appear and much of its maintenance is in the hands of the Logopolitans. So what will be the consequence of the Master's interference as, one by one, Logopolitans





POLIS

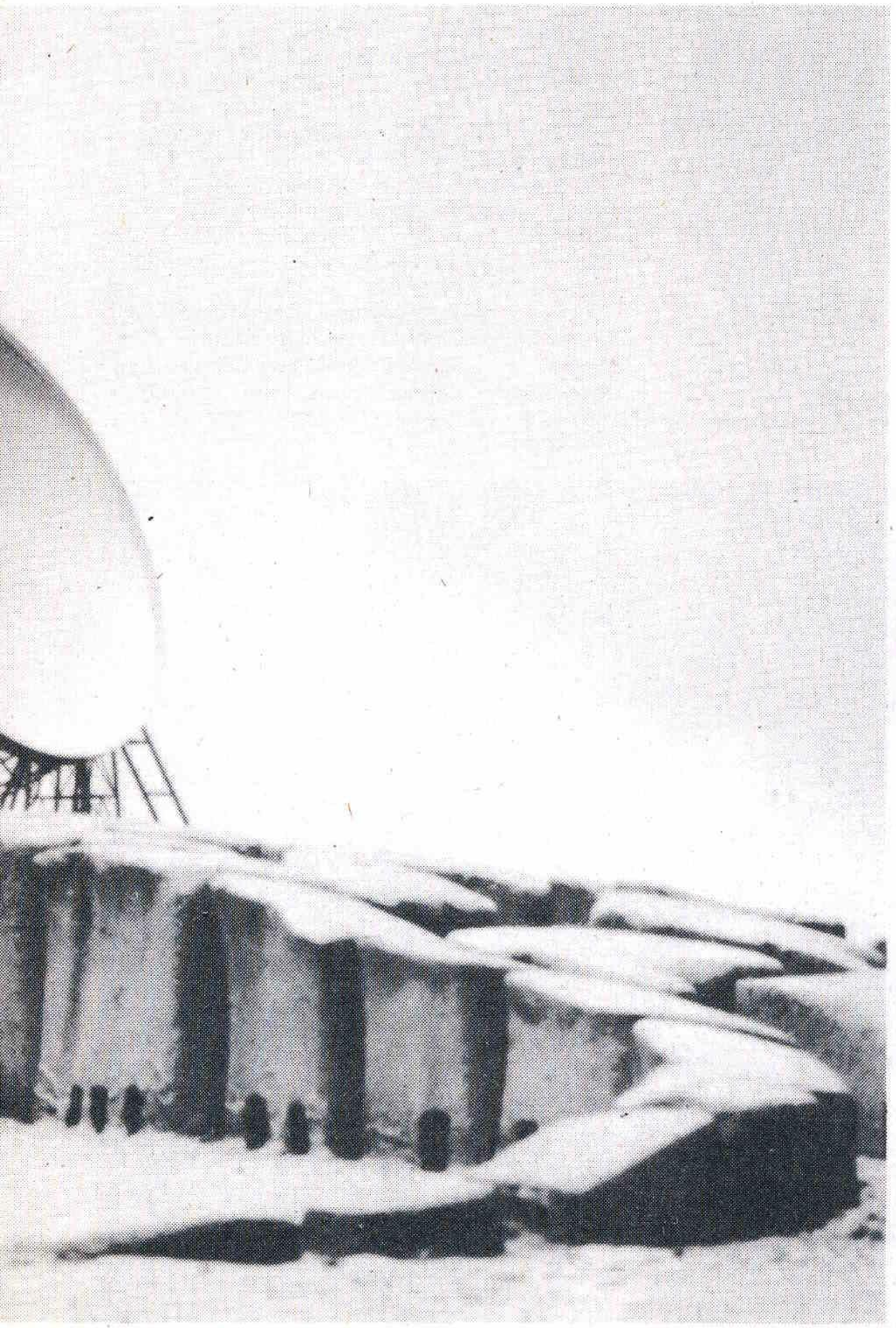
start vanishing? Does a clue lie in the cryptic phrase "Heath Death"?

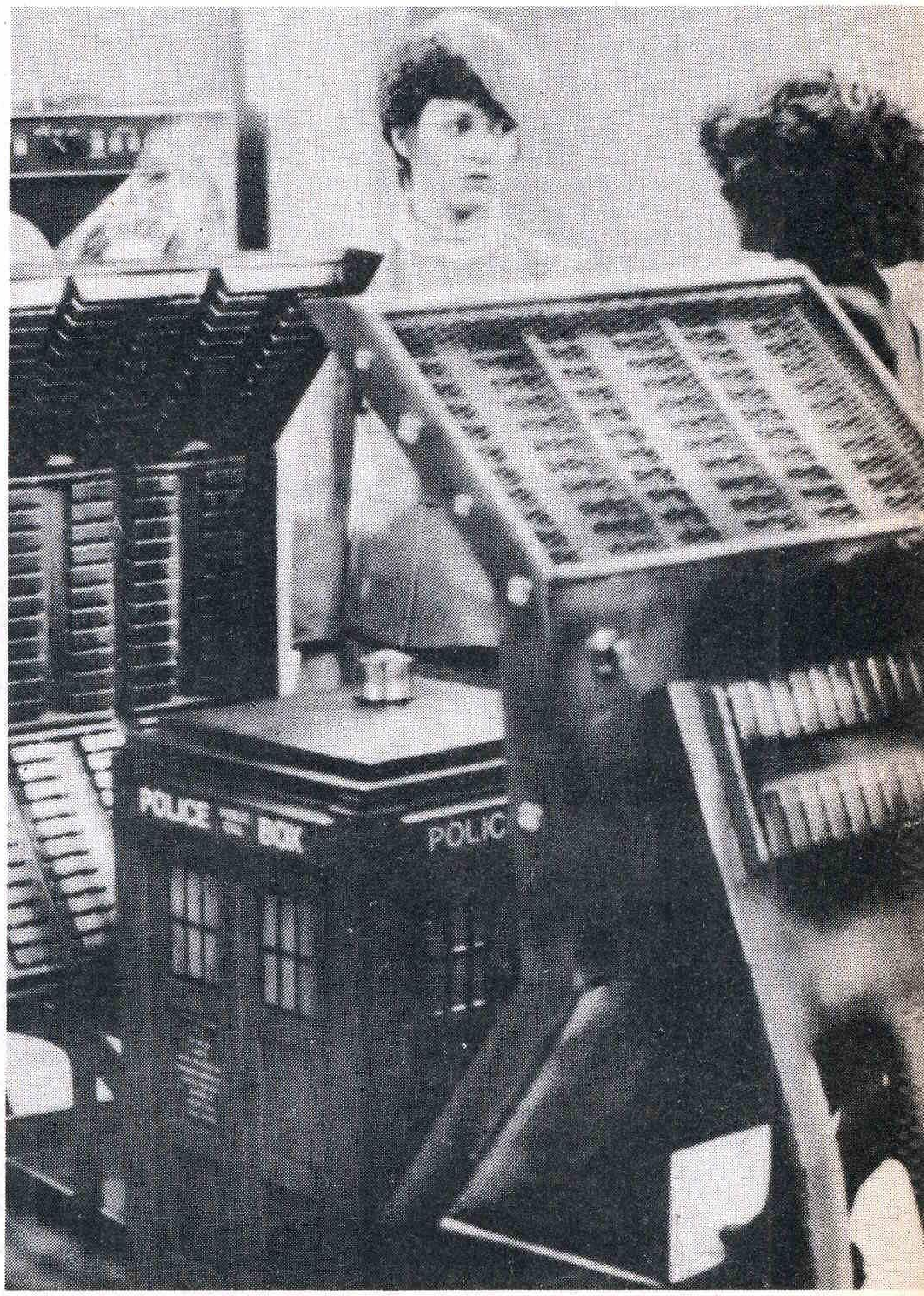
As the Doctor starts piecing together this complex jigsaw the enormity of the situation becomes clear. Grimly he remembers his encounter with mysterious robed figure he first glimpsed on Earth and the nature of the great trial that lies ahead.

Who is the Watcher? Why is helping the Doctor? And what is his part in the titanic confrontation between the two Time Lords?

Without Romana and K-9 the Doctor must look to his new allies for support in the great struggle. There is Adric; intelligent and resourceful but still with a lot to learn. Then there is Nyssa, brought from Traken at the Doctor's request who now seeks the whereabouts of her father. Lastly there is Tegan, catapulted from her job as an air stewardess into a fantastic adventure where anything can happen.

Three friends, three allies to help the Doctor. But even if he can win what must be the ultimate price? To gain a victory over his greatest enemy must the Doctor make a supreme sacrifice?





EPISODE GUIDE

THE AZTECS (Serial F, 4 episodes)

The Temple of Evil (23rd May 1964)
As the sacrificial victim leaps to his death the rains begin to fall. Tlotoxl glares vehemently at Yetaxa (Barbara) who tried to forbid the sacrifice. She is a false goddess, he proclaims and vows to destroy her.

The Warriors of Death (30th May 1964)
Under the influence of the drug scratched into his bloodstream Ian starts faltering in his battle with the warrior Ixta. Sensing victory is near Ixta fights with renewed vigour and drags the time traveller to an altar stone. Tlotoxl turns to Barbara and goads her to use divine powers to save her servant.

The Bride of Sacrifice (6th June 1964)
Bending low to negotiate the narrow storm duct tunnel he hopes will lead him to the inner temple, Ian is horrified when he sees the entranceway being re-sealed. Around his legs the water begins to swirl ever higher. Unless he can reach safety soon he will drown.

The Day of Darkness (13th June 1964)
Safely back in the TARDIS once more the time travellers have left the harsh world of the Aztecs. But now a new puzzle presents itself. The TARDIS has landed and yet its instruments report that the ship is still moving . . .

William Hartnell *(as The Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Carole Ann Ford *(Susan Foreman)*, Keith Pyott *(Autloc)*, John Ringham *(Tlotoxl)*, Ian Cullen *(Ixta)*, Margot Van Der Burgh *(Cameca)*, Tom Booth *(First Victim)*, David Randell *(Aztec Captain)*, Walter Randall *(Tonila)*, Andre Boulay *(Perfect Victim)*.

Directed by **John Crockett**, Teleplay by **John Lucarotti**, Fight arrangers **David Anderson** and **Derek Ware**, Production assistant **Ron Craddock**, Assistant floor manager **Ken Howard**, Costume supervisors **Daphne Dare** and **Tony Pearce**, Make-up supervisor **Jill Summers**, Incidental music by **Richard Rodney Bennett**, Music conducted by **Marcus Dods**, Story editor **David Whitaker**, Designed by **Barry Newberry**, Associate producer **Mervyn Pinfield**, Produced by **Verity Lambert**.

THE SENSORITES (Serial G, 6 episodes)

The Strangers in Space (20th June 1964)
A hushed silence falls over the gloomy flightdeck as Maitland and Carol freeze once more into their trance-like states. Ian points to the viewport. The bulbous head of a Sensorite has risen into view and is staring in at the flightdeck.

The Unwilling Warriors (27th June 1964)
Her mind more sensitive than those of her companions Susan can pick up the Sensorites' telepathic broadcasts. Abruptly she opens the main bulkhead door behind which are two Sensorite Warriors. She states her intention to go with them.

Hidden Danger (11th July 1964)
The four travellers are guests of the First Elder in his sumptuous palace. Grimly the Sensorite leader tells his guests of the disease striking down his people. Ian rises, clutching his throat and then tumbles to the floor. He too now has the sickness.

A Race Against Death (18th July 1964)
The Doctor has identified the sickness as Deadly Nightshade poisoning and now he has gone alone into the reservoir tunnels to find the source. From somewhere up ahead comes a gutteral roar and a shadow cuts across the beam of his torch . . .

Kidnap (25th July 1964)
Hearing that John is almost well again Carol is on her way to visit him at the hospital complex. Crossing the concourse she fails to spot a figure creeping up behind her. She is seized from behind and a hand clamped across her face.

A Desperate Venture (1st August 1964)
"So, you think I'm an incompetent old fool?" blusters the Doctor as Ian and Barbara insinuate he cannot control his TARDIS. "Very well," he continues, "at the very next place we land you can both get off!" The take off sound begins.

William Hartnell *(as The Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Carole Ann Ford *(Susan Foreman)*, Stephen Dartnell *(John)*, Lorne Crossett *(Captain Maitland)*, Ilona Rogers *(Carole Richmond)*, Ken Tyllson *(First Sensorite)*, Joe Grieg *(Second Sensorite)*, Peter Glaze *(Third Sensorite)*, Arthur Newall *(Fourth Sensorite)*, Eric Francis *(First Elder)*, Bartlett Mullins *(Second Elder)*, John Bailey *(Commander)*, Martyn Huntley *(First Human)*, Giles Phibbs *(Second Human)*, Anthony Rogers and Gerry Martin *(Other Sensorites)*.

Directed by **Mervyn Pinfield** (episodes 1-4) and **Frank Cox** (episodes 4 & 5), Teleplay by **Peter R. Newman**, Production Assistant **David Conroy**, Assistant floor manager **Valerie McCrimmon**, Costume supervisor **Daphne Dare**, Make-up supervisor **Jill Summers**, Incidental music by **Norman Kay**, Script editor **David Whitaker**, Designed by **Raymond Cusick**, Associate producer **Mervyn Pinfield**, Produced by **Verity Lambert**.

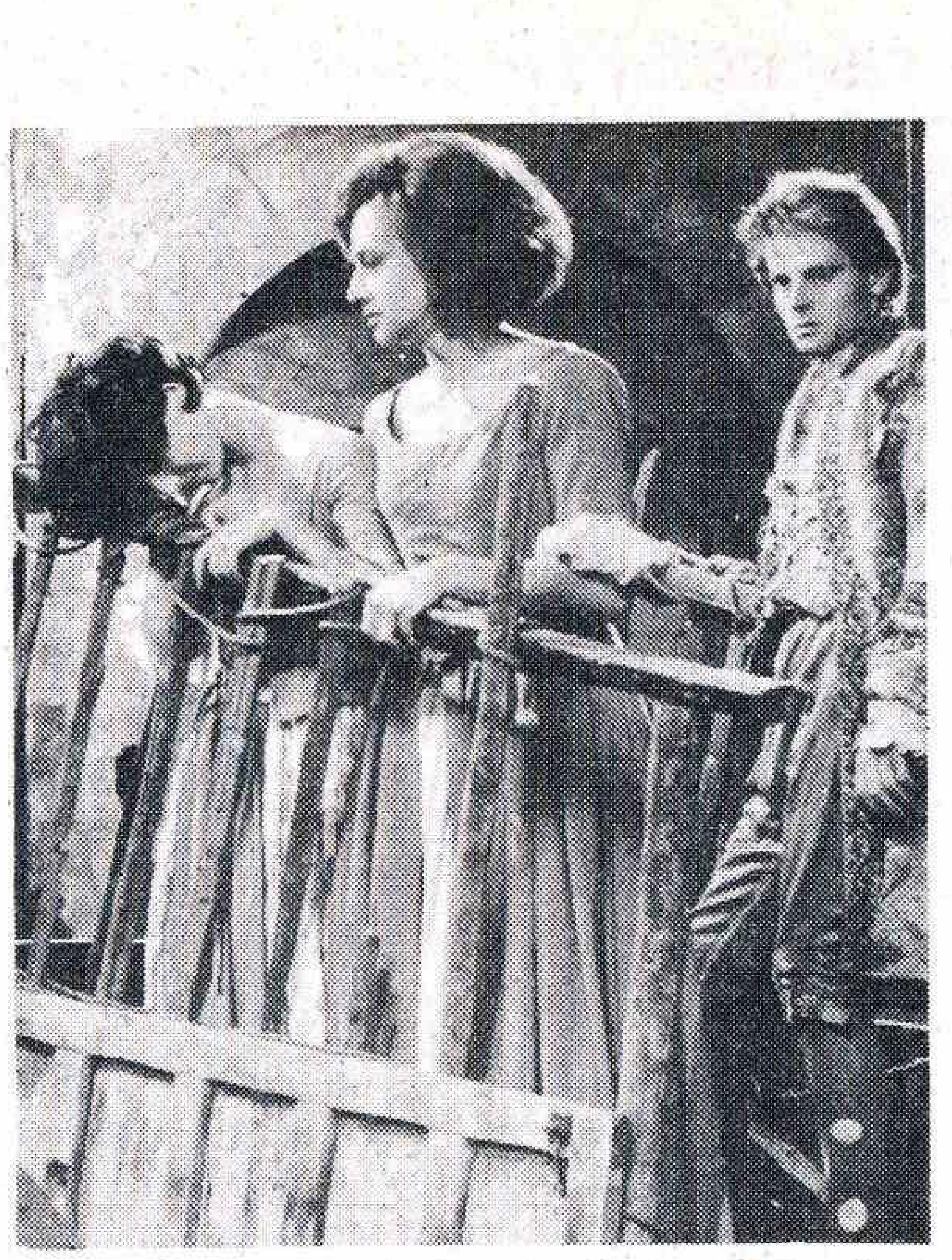
THE REIGN OF TERROR (Serial H, 6 episodes)

A Land of Fear (8th August 1964)
As the revolutionary soldiers march Ian, Barbara and Susan away on a charge of treason, their farmhouse refuge is set ablaze . . . But an unconcious Doctor is still inside with, seemingly, no hope of rescue as the flames lick nearer the attic.

Guests of Madame Guillotine (15th August 1964)
Grabbing hold of his cell bars Ian hauls himself high enough to be able to see down into the street. His eyes widen in horror as he sees Susan and Barbara being loaded onto a tumbril; the first stage of the journey to the guillotine.

A Change of Identity (22nd August 1964)
In the disguise of a Province Officer the Doctor has managed to worm himself into the confidence of Lemaitre, the prison governor. That evening a tailor arrives at the prison. Holding out the Doctor's ring he says he has come to give evidence against a traitor.

The Tyrant of France (29th August 1964)
Thinking Leon Colbert might be the English spy they are all seeking Ian has gone alone to a disused church to meet the Frenchman. But far from being an English spy it transpires Leon is the traitor in the resistance group. Ian has entered a trap.



A Bargain of Necessity (6th September 1964)
Anxiously Ian and Barbara are awaiting the Doctor's arrival with Susan at the house of resistance leader Jules Renan. The door opens and the Doctor enters, but he has brought with him only Lemaitre, governor of the prison.

Prisoners of Conciergerie (13th September 1964)
Biding farewell to Jules the four travellers have returned to the TARDIS knowing they have been priviledged to witness the first act in Napoleon's rise to power. But even the Doctor does not know where the erratic time ship will next set them down . . .

William Hartnell *(as the Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Carole Ann Ford *(Susan Foreman)*, Peter Walker *(small boy)*, Laidlaw Dalling *(Rouvray)*, Neville Smith *(D'Argenson)*, Robert Hunter *(sergeant)*, Ken Lawrence *(lieutenant)*, James Hall *(soldier)*, Howard Charlton *(judge)*, Jack Cunningham *(jailer)*, Jeffrey Wickham *(Webster)*, Dallas Cavell *(road works overseer)*, Denis Cleary *(peasant)*, James Cairncross *(Lemaitre)*, Roy Herrick *(Jean)*, Ronald Pickup *(physician)*, Donald Morley *(Jules Renan)*, Edward Brayshaw *(Leon Colbert)*, Caroline Hunt *(Danielle)*, Keith Anderson *(Robespierre)*, Jack Cunningham *(jailer)*.

Directed by **Henric Hirsch**, Teleplay by **Dennis Spooner**, Script editor **David Whitaker**, Designed by **Roderick Laing**, Incidental music by **Stanley Myers**, Associate producer **Mervyn Pinfield**, Produced by **Verity Lambert**.

PLANET OF THE GIANTS (Serial I, 3 episodes)

Planet of Giants (31st October 1964)
Gingerly the inch-high time travellers are crossing the patio of Forster's house. Suddenly they freeze into immobility realising their danger. Not many (giant) feet away the baleful eyes of a cat are watching them.

Dangerous Journey (7th November 1964)
Rinsing his hands in the laboratory sink Smithers pulls out the plug to let the water drainaway. Only Ian and Barbara, watching from a hidden vantage point, know that the Doctor and Susan were hiding in the waste pipe. The sink water gurles away.

Crisis (14th November 1964)
By re-setting the TARDIS controls the Doctor managed to restore the four to normal size and Barbara is now free of the insecticide poison in her blood. The ship lands again but the scanner gives only a static-filled picture of something sludgy and slow moving.

William Hartnell *(as The Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Carole Ann Ford *(Susan Foreman)*, Alan Tilvern *(Forester)*, Frank Crawshaw *(Farrow)*, Reginald Barret *(Smithers)*, Rosemary Johnson *(Hilda Rowse)*, Fred Ferris *(Bert Rowse)*.

Directed by **Mervyn Pinfield** (episodes 1 & 2) and **Douglas Camfield** (episode 3), Teleplay by **Louis Marks**, Incidental music by **Dudley Simpson**, Designed by **Raymond Cusick**, Costume supervisor **Daphne Dare**, Make-up supervisor **Sonia Markham**, Script editor **David Whitaker**, Produced by **Verity Lambert**.

THE DALEK INVASION OF EARTH (Serial J, 6 episodes)

World's End (21st November 1964)
Trapped on three sides by advancing Robomen, the Doctor and Ian realise their only chance of escape is to dive into the Thames. They race for the shore but are halted in their tracks. The squat shape of a Dalek is rising slowly out of the water.

The Daleks (28th November 1964)
With explosions from Dortmun's bombs echoing around the heliport, the rebels are attacking the Dalek Saucer. But will they be in time to save the Doctor, now strapped to the Robotisation table, from being turned into a zombie?

Day of Reckoning (5th December 1964)
David and Susan have sought santuary by a tunnel near the river as they rest awhile with their burden — the half-unconcious body of the Doctor. Two Robomen appear and plant a device close by. David realises it is a fire bomb which can turn large areas into raging infernos. The clock on the bomb face is ticking slowly towards its zero mark.

The End of Tomorrow (12th December 1964)
Ashton is dead, devoured by the voracious "pet" of the Black Dalek. Desperately Larry and Ian run for their lives but find themselves on a precipice. Behind them they see the ever-hungry Slyther advancing.

The Waking Ally (19th December 1964)
In a bid to evade Dalek patrols Ian has hidden inside the casing of the penetration explosive. But the casing has now been sealed and up in the control room the Black Dalek gives orders for the device to be lowered down to its detonation point.

Flashpoint (26th December 1964)
The Invasion has been defeated and the work of rebuilding can now begin. The Doctor knows Susan is in love with David Campbell and, with the greatest sadness, he locks her out of the TARDIS as the ship leaves with just three passengers aboard.

William Hartnell *(as The Doctor)*, William Russell *(Ian Chesterton)*, Jacqueline Hill *(Barbara Wright)*, Carole Ann Ford *(Susan Foreman)*, Bernard Kay *(Carl Tyler)*, Peter Fraser *(David Campbell)*, Allan Judd *(Dortmun)*, Martyn Huntley and Peter Badger *(Robomen)*, Robert Jewell *(Dalek operator)*, Robert Aldous *(as insurgent)*, Peter Hawkins and David Graham *(Dalek voices)*, Ann Davies *(Jenny)*, Michael Goldie *(Craddock)*, Michael Davies *(Thompson)*, Richard McNeff *(Baker)*, Graham Rigby *(Larry Madison)*.

Directed by **Richard Martin**, Teleplay by **Terry Nation**, Incidental music by **Francis Chagrin**, Film Cameraman **Peter Hamilton**, Film editor **John Grifiths**, Costume supervised by **Daphne Dare**, Make-up supervised by **Sonia Markham**, Lighting by **Howard King**, Sound by **Jack Brummitt**, Script editor **David Whitaker**, Designed by **Spencer Chapman**, Associate producer **Mervyn Pinfield**, Produced by **Verity Lambert**.

STAR-P
TOM

Since Tom Baker took over the role of the Doctor in December 1974 much has been written about him and much interest has been shown in him by the popular media.

Almost as soon as the familiar trademarks of hat and scarf came to the television screen, Baker was asked to contribute a regular series of weekly articles for the children's page of the now deceased publication, *Review*. This he did for just over a year and in the process astonished the readership, young and old, by his depth of knowledge in subjects as wide apart as botany and book collecting. Baker is an avid book collector and book reader, and thanks to his *Review* column he was able to pass on some of his electric enthusiasm to his junior readers.

Whenever pressed on the subject of his **Doctor Who** audience Tom Baker has always shown a marked preference for the show's younger followers. "I get on better with children" is a frequent quotation attributed to him and all the way through his reign as the Doctor, he has been keen to aim his performance such that it will never dispel a child's illusions of the Doctor. Scenes of overt violence in a script would be argued heatedly with a director purely and simply to make sure the Doctor would not come across on screen as being potentially violent.

It is an image Tom has had to carry over into his private life and his astonishing degree of self-control in maintaining the qualities of the Doctor in social surroundings have been rewarded by his sustained popularity even after six years in the title role. The changeover is often remarkable. One moment Tom Baker will be talking with a friend, glass in hand, on a subject — such as films which is one of his passions — liberally interspersed with his own candid comments, the next he will notice the hovering presence of a small child nervously clutching an autograph book. Immediately the glass vanishes, the broad smile appears and with a transformation faster than anything Henry Jekyll could manage Tom Baker the actor becomes Doctor Who the character. With immense seriousness he will ask his wide-eyed fan if he or she was watching him on television the other evening. If the reply is a breathless yes the next question, equally serious, is, "Did you see me wave to you?" While the youngster is desperately trying to recall if he or she did notice a feint wave of the Doctor's hand during the most recent episode on television, Tom will sign the autograph book as "Doctor Who" — never as Tom Baker for children — while squatting on his haunches to bring himself in line with his admirer's height. Having apologetically decided he or she did not see the Doctor wave, the child indicates this with a shy shake of the head. "Well, you watch me this Saturday and I'll try and do it again." Happily content with this promise the happy youngster retunrs to a waiting parent leaving Tom free to resume his discussions — as Tom Baker — on the popularist films of Stanley Kubrick.

During a radio interview some years ago Tom was asked if fame as the Doctor meant he had to be nice to people all the time?

"Yes I do" was the reply, "I wouldn't want the children who watch

ROFILE BAKER

the programme to be disappointed in me . . . I might be slightly depressed and I'm obliged to turn on a performance to show that I am coping and that I'm perfectly happy and life is very sweet. But that's not too bad, I like children. It's when adults want me to do it I find it so tiresome."

His curious juxtaposing of attitudes between young fans and adult fans is another of Tom's hallmarks. He is openly wary of discussing **Doctor Who** with older followers of the series especially in the company of children. "Unlike children who are watching the Doctor, adults and older children are watching Tom Baker playing the Doctor and so when they see me in person they will often use me as a springboard to voice their protests about certain aspects of the programme as though it were my fault for playing the Doctor in a way that does not appeal to them. It can be very tedious."

The care Tom Baker gives to the role of the Doctor outside the studios reflects even stronger the dedication he applies to the character on the set. When he was interviewed for a past edition of **Starburst** magazine by writer John Fleming, Tom vigorously argued the case that, having played the Doctor for so long he understands what the figure can and cannot do far better than any individual writer or director who only has the one story to worry about. Quite often in the past when he has received scripts for the next day's timing read-through Tom has worked long into the night checking his dialogue and actions to ensure they conform to how the Doctor should be played. Any scenes which depict the Doctor being over-emotional or gratuitously violent come in for some discussion the next day.

The aspects of emotion and violence are two subjects Tom Baker feels very strongly about when in context to the Doctor. His initial brief on how to play the role was to suggest that the Doctor was not human and that he should accordingly have mannerisms that were somehow alien to those around him. With companions this has been manifested in his apparent lack of feeling whenever they have left him. Going one stage further than that, should ever the Doctor be required to lift up an injured girl Tom is always very careful to demonstrate a kind of clumsiness as though the Doctor is not very used to handling women. Tom once stated that the Doctor should have about him an air of naive innocence to counter his enormous wealth of knowledge and past experience — to make the Doctor seem a more vulnerable figure and hence more interesting to an audience who would otherwise quickly tire of the Doctor as a superman figure.

Tom illustrates this very well by pointing to the Doctor's basic appraoch when entering new situations. "He is usually very bold and guileless, walking straight into a room with a broad smile saying 'Hello, I am the Doctor'. Now the audience may know, from previous scenes, that the Doctor is going into a situation of dire peril, but their attention is held, sub-conciously knowing that, any second now, the Doctor is going to get knocked to the floor."

It is this caring attitude to roles that has won Tom Baker much respect both in front and behind the cameras. Having been "spotted" in **Doctor Who**

Tom now finds his talents in great demand by other television producers. His voice, frequently described as being very 'dark brown', is used to provide voice-overs in commercials advertising everything from bath salts to smoked bacon. Even here Tom often relishes the challenge of making his voice sound different for each new commercial, varying emphasis, inflections and tonal quality to match the style of the product being sold.

He eagerly accepted the post of presenter for Yorkshire Television's programme **The Book Tower** simply because it brought him into greater contact with his two major enthusiasms, books and children.

Now that his **Doctor Who** days are over many people have asked the question, what will Tom Baker do next? Commenting to newspaper reporters on this recently Tom expressed a wish to do a joint project with his new wife, Lalla Ward, best known to television viewers and **Doctor Who** fans alike for her characterisation of Romana.

Tom and Lalla met on the set of **Doctor Who** during the filming of *The Armageddon Factor* and their relationship developed from there. Lalla herself is no stranger to young audiences having not so long ago provided a series of illustrations for a children's book on animals.

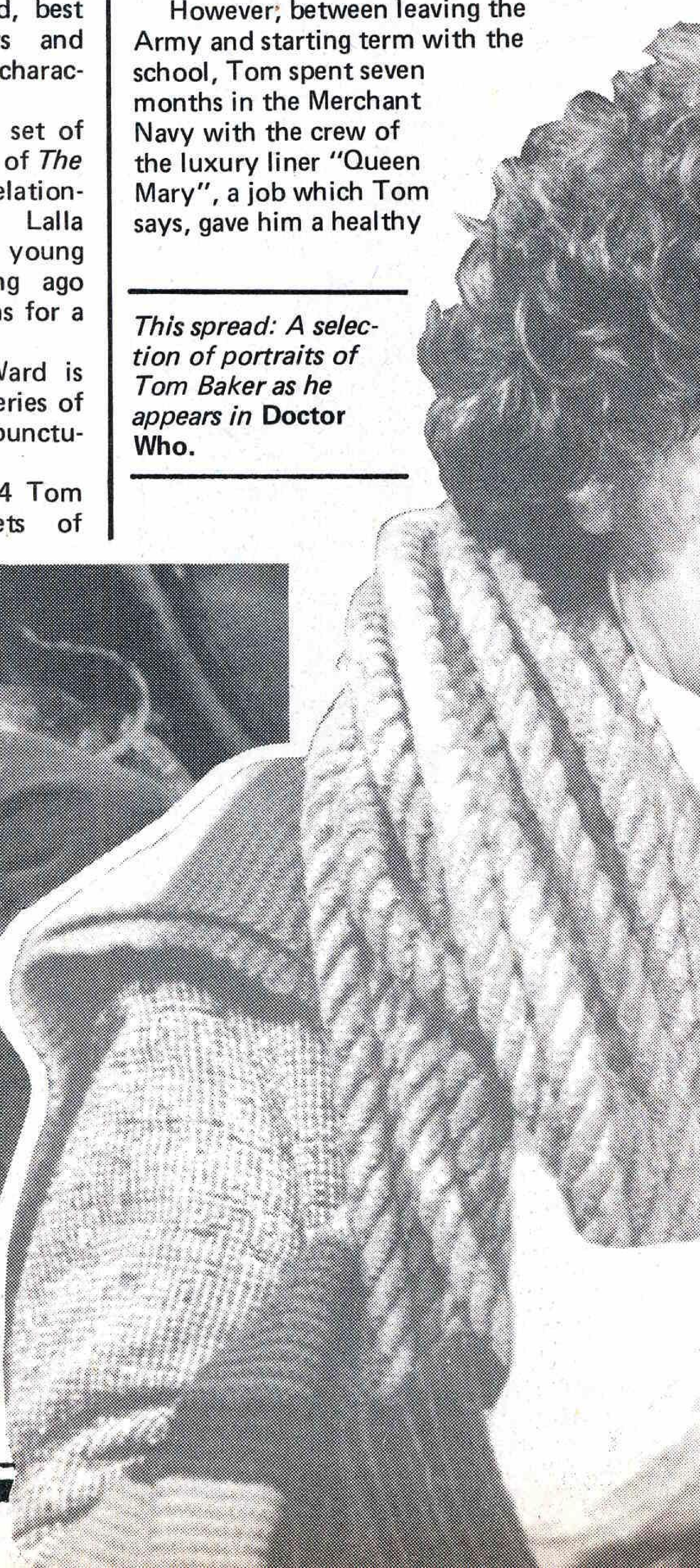
Tom's marriage to Lalla Ward is merely the latest in a whole series of spectacular events which have punctuated his colourful life to date.

Born on January 20th 1934 Tom grew up among the streets of Liverpool's predominantly Catholic area with his own upbringing strictly governed by religious principles. On his own admission Tom was "not that bright at school" and so, in a bid to avoid a conventional fate among the docks and factories of Liverpool, he opted for a monastic life with the Order of Ploermel based in the Channel Islands.

At the age of twenty Tom Baker decided the life of a monk was not for him and he returned to England just in time to be called up for his compulsory period of National Service in the Army. Drafted into the Medical Corps Tom reckons to have survived the experiences of military life be feigning total idiocy. Whilst in the Army his attentions turned towards a career on the stage and he applied, and was accepted, for a post in a drama school in South East London.

However, between leaving the Army and starting term with the school, Tom spent seven months in the Merchant Navy with the crew of the luxury liner "Queen Mary", a job which Tom says, gave him a healthy

This spread: A selection of portraits of Tom Baker as he appears in **Doctor Who.**

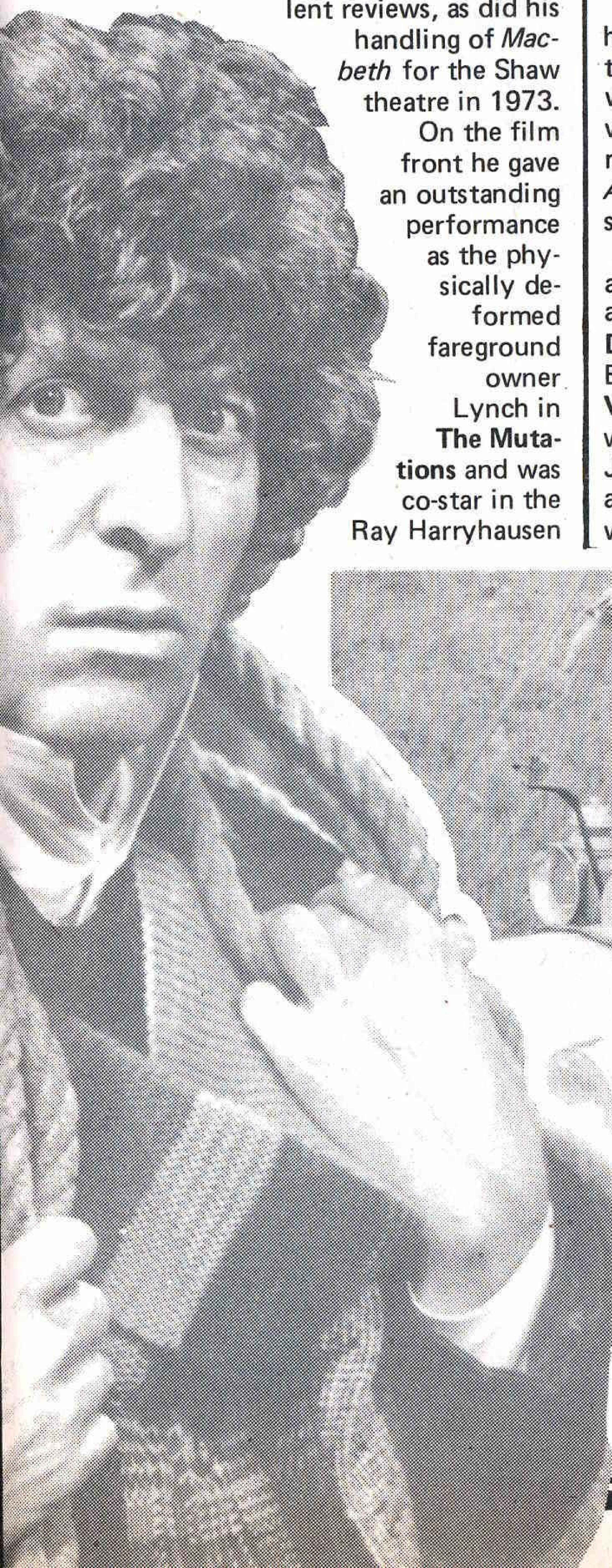


aversion of rough seas.

From drama school Tom did several minor roles with repertory companies before being interviewed for the National Theatre by Sir Laurence Olivier. This led directly to his big break in 1971 when Olivier suggested Tom Baker to film mogul Sam Speigel who was then hunting for a suitable actor to play Rasputin in his big budget production **Nicholas and Alexandra.** With his rich, powerful voice and piercing blue eyes Tom Baker received favourable acclaim from critics and audiences alike for his portrayal of the mad Russian monk and he went on tour with the film to promote it in America.

POLICE PUBLIC CALL BOX

After **Nicholas and Alexandra** came a succession of film and stage roles, some more remembered than others. His performance in *The Novelist* at the Hampstead Theatre Club drew excellent reviews, as did his handling of *Macbeth* for the Shaw theatre in 1973. On the film front he gave an outstanding performance as the physically deformed fareground owner Lynch in **The Mutations** and was co-star in the Ray Harryhausen film **The Golden Voyage of Sinbad** in 1974 where he took the part of the evil magician Prince Koura.



Although acclaimed as a good actor his performances up to 1974 were of the one-off variety and none to do with the mass exposure realm of television. His one major television performance made pre-**Doctor Who,** *The Author of Beltraffic*, was not given a screening until 1976.

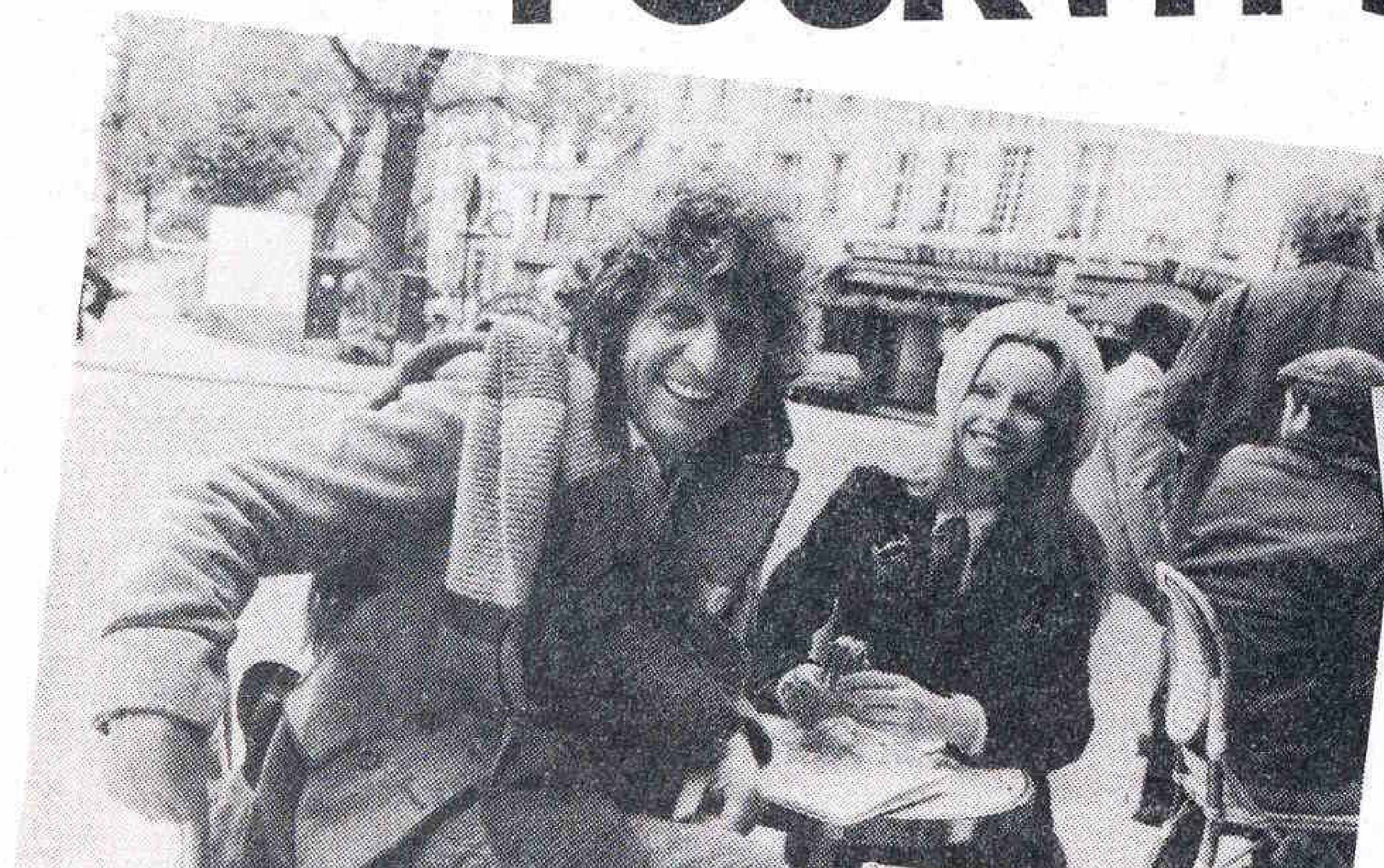
Hence, in 1974 Tom found himself among the ranks of the unemployed as a "resting" actor. Consequently, when **Doctor Who** producer Barry Letts saw Baker's performance in **The Golden Voyage of Sinbad** and decided he would make an excellent successor to Jon Pertwee's Doctor, the request for an audition arrived while Tom was working as a hod carrier on a London building site — shifting bricks and making tea.

Tom's **Doctor Who** years saw him involved with so many projects and virtually over-night he became identified as a male sex-symbol by the popular press. Tom has travelled from America to Australia to promote the series and, with Ian Marter, he drafted the storyline for a **Doctor Who** motion picture that almost came to fruition in 1977.

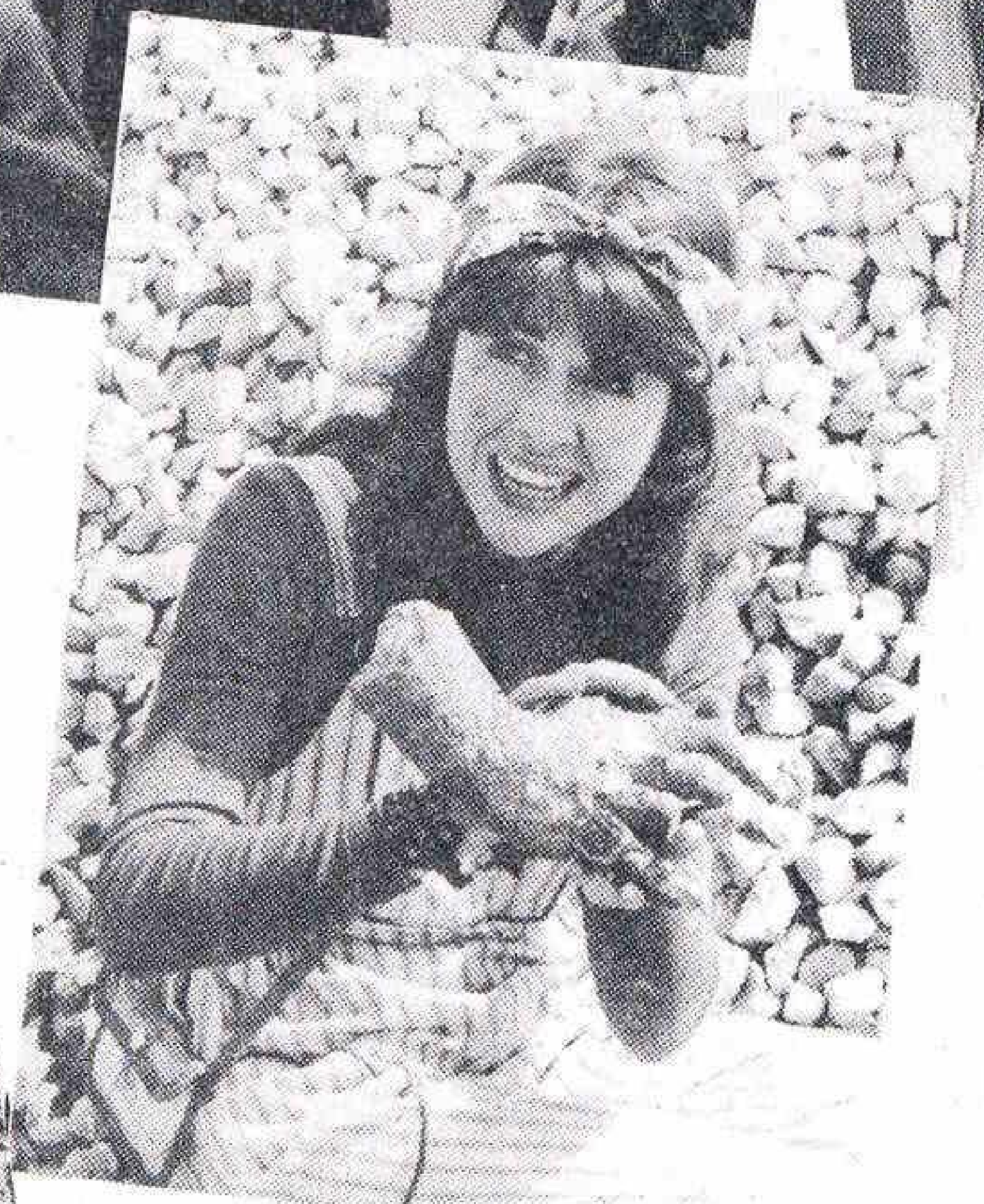
Film writer, actor, monk, merchant sea-man, hod carrier, international star: a career more multi-coloured than the Doctor's infamous scarf. Great interest now centres around what Tom Baker will do next, but one thing is almost certain. Whatever it is will likely be unusual, a fitting legacy from the bohemian Doctor.

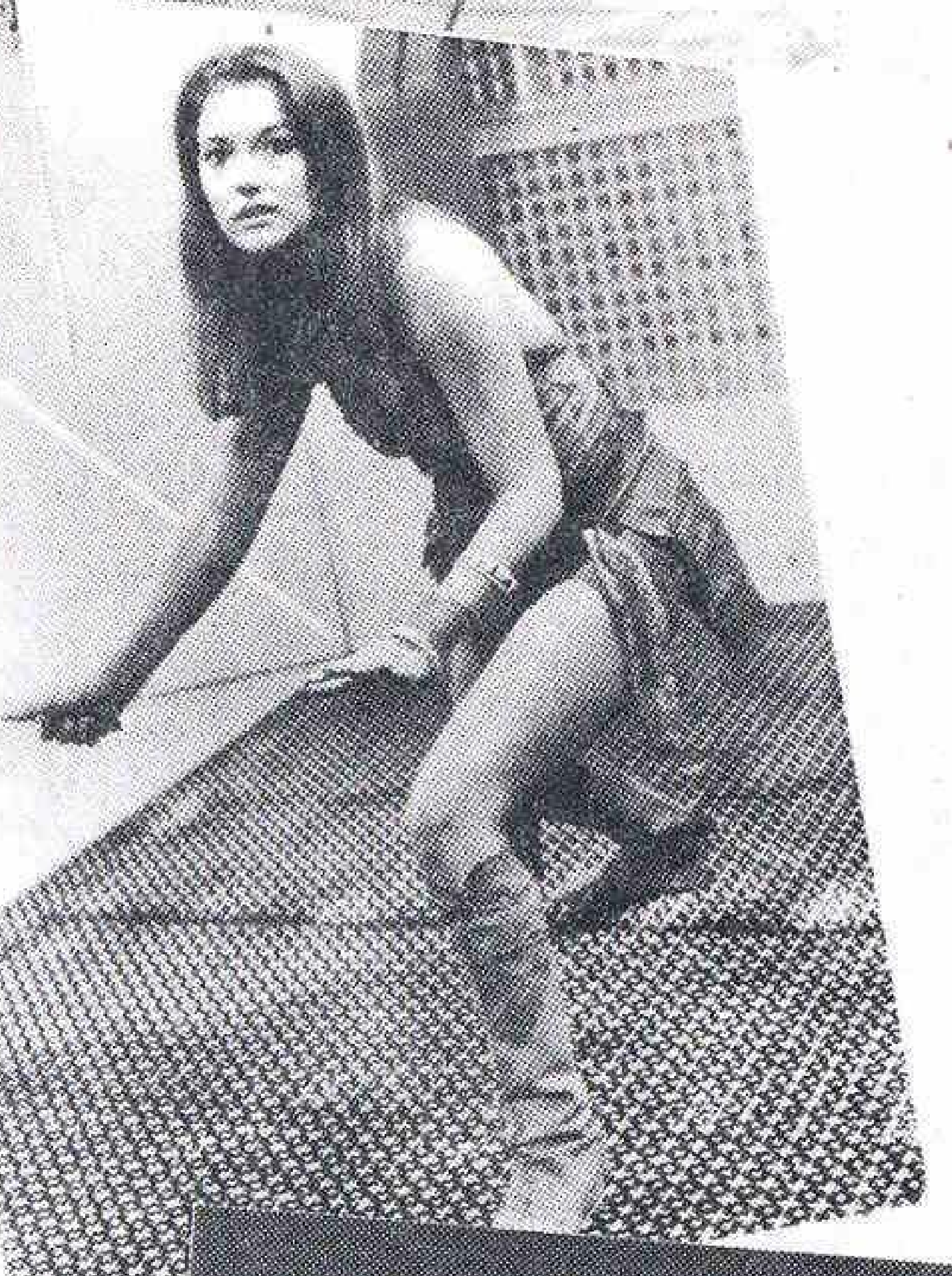
COMPANIONS OF THE FOURTH DOCTOR

Left: *The Doctor and Romana* (Lalla Ward). Centre: *Sarah Jane* (Elisabeth Sladen). Bottom right: *Romana* (Mary Tamm) *and the Doctor*.



Above: *Romana* (Lalla Ward). Left: *Leela* (Louise Jameson). Below: *Adric* (Matthew Waterhouse) *and K-9*.





Above: *Romana* (Mary Tamm). Right: *Leela* (Louise Jameson). Below right: *Harry* (Ian Marter) *and Sarah Jane*. Below: *Romana* (Lalla Ward).

DR WHO MONTHLY INTERVIEW with

JOHN NATHAN-TURNER

Producer John Nathan-Turner talks about the past season of Doctor Who — its strengths and its failings — comments on the stories and looks to the future. Interview by Jeremy Bentham.

The job of producer for a series like **Doctor Who** is not an easy one, pointed out John Nathan-Turner. In any one day one could be called upon to be present at an editing session for a completed story, have to read a script for a future serial, talk to a director about filming due to start in a month or two's time, and then oversee the current production being recorded in the studios that afternoon. But surely, I argued, with *Logopolis* not far from completion the pressures must be easing up a bit now.

"Not a bit of it" came the reply. "We'll be running virtually straight on from the end of this season, in fact several of the stories for the next series have already been commissioned." It was a far cry from the Jon Pertwee days when **Doctor Who** production only occupied nine months of the year. Yet the remark was typical of a man who, since his inception as producer in December 1979, had spent the last year tirelessly working on the programme, not only to get a slightly behind-schedule series out on time but also to remould it essentially into a whole new format ready for the 1981/82 season.

In selecting the man to replace former producer Graham Williams the BBC had made a good choice in John Nathan-Turner. Since joining the Corporation in the late Sixties he had worked on *The Space Pirates* with Patrick Troughton's Doctor and then *The Ambassadors of Death* and *Colony in Space* with Jon Pertwee. His present association with the programme had begun in the *Horror of Fang Rock* season with his taking over the role as production unit manager — which roughly entails looking after the show's budget.

John Nathan-Turner has also brought two other qualities into the producer's repertoire. The first is an appreciation of the fans' point of view, a legacy from his own youth as a devout filmgoer when he would write copiously to movie companies in the United States. The second is his background as an actor, a vocation which sets and demands a whole range of standards and disciplines which have now become a part of his producer's qualifications.

Pressed on the question of how great a stamp he had left on the series this year Nathan-Turner was a little reticent about answering, professing a dislike of the phrase "producer's stamp" from some of its more derogatory connotations. Nevertheless, with the ability to look at recordings of **Doctor Who** with the eyes of both an actor and a viewer John had been able to instill an overall unity to the season which had been substantiated both in the volumes of congratulatory mail that had come into the **Doctor Who** offices, and in the dubiously valued areas of ratings.

Talking on the subject of ratings Nathan-Turner confessed the season had got off to a slightly shaky start with the competition from **Buck Rogers** on the commercial channel. However far from slipping further down the ratings had quickly climbed as the season got under way with the average norm per episode being re-established long before ITV's decision to take **Buck Rogers** away from its opposing time slot.

Mention of the season's beginnings brought the conversation around to discussing the individual stories themselves, starting with the unusual tale of *The Leisure Hive*.

Many letters from fans had remarked how different this serial had been to anything that had gone before. Its saturation level of incidental music, colourful sets, rich costumes and dazzling direction had given it a kind of "glossy look" which suggested it had been a very expensive production. "It was very expensive, and to complete it as we wanted required the booking of an extra day's recording in the studios". He went on to justify the unusual nature of *The Leisure Hive*,

pointing out that he felt it important to demonstrate very visually how the show changed. Dramatic impact was what both the producer and director were after on that one, changing the Doctor's costume to give the Time Lord a more stylised appearance, removing the slapstick elements of comedy — "you will not see one bag of jelly babies this season" and hopefully adding a tighter pace to the episodes with more stringent editing.

I asked Nathan-Turner about the inclusion of the seemingly ambiguous Brighton beach scene at the very beginning. "It was to re-introduce viewers to the series basically. We had an option for location filming in the story so we used it to re-acquaint everyone with the existence of the Randomiser, to introduce Tom's new costume and to set the scene for the rest of the serial where-in K-9 would not appear". Although the writing of this story is credited to David Fisher, Nathan-Turner does own up to devising the basic scenario for the serial in terms of its concept.

We moved on to discuss the Foamasi — the monsters in *The Leisure Hive*. "They were in the least successful of our monsters this season. We wanted to give the impression that they were reptilian, with reptile-like skin and that they could corset their bodies into their human suits. Now to give the Foamasi skin the fluidity that reptile skin has the costume was a double layer of material which, it was hoped, would slide over itself to give the impression of flowing skin when the creatures moved. Unfortunately the lights on the set were so bright that the entire illusion was lost with the two layers of costume appearing as just two layers of costume."

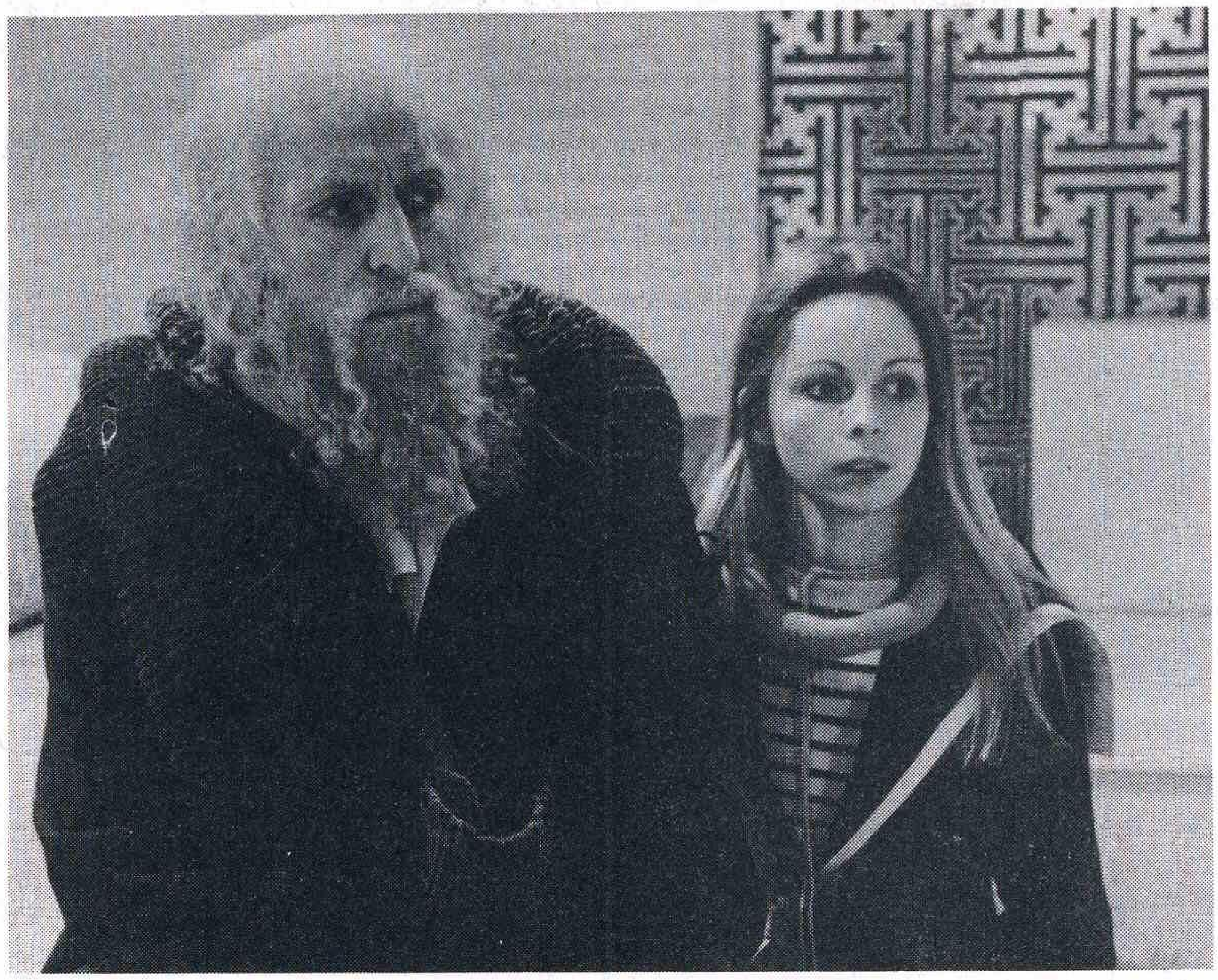
We moved on to discuss story two, *Meglos*, the most criticised story of the season with many fans expressing feelings of having been cheated by a four part story that was fundamentally just a traditional theme of a megalomaniac wanting to rule the Universe. Was it not a very radical departure from the style set in *The Leisure Hive*?

"Why not? The stories this season reflect a whole variety of themes right from the monster story, *Full Circle*, to the art nouveau trappings of *The Keeper of Traken*. *Meglos* was intended, right from the start, as a very traditional story, because I felt there was room for such a production in the series."

I mentioned, as well, that *Meglos* had seen some of the shortest episodes in the programme's history. Nathan-Turner agreed this was so but went on to explain the philosophy behind the editing decisions for the *Meglos* episodes plus some other shorter ones from this season.

"You can have, for example, a 35 second sequence of Tom walking down a corridor. When the episode comes to be assembled in the editing rooms you then have to decide whether you actually need the full 35 seconds of what is essentially just an establishing shot conveying the impression of the Doctor going from point A to point B. If only 9 seconds is needed to tell the viewer what is going on then you make redundant 26 seconds of pure padding. Essentially we wanted *Meglos* to be a very fast-moving serial.

Meglos also saw the first use, in **Doctor Who,** of the new process "Scene-Sync": a Colour Separation Overlay technique (see Target's *The Making of Doctor Who* for a fuller explanation) using the two linked cameras that allows panning and tilting along a CSO background. The earliest use of "Scene-Sync" was for the giant screens of Zolpha-Thura. I asked how the process had come to be adopted for this serial? "**Doctor Who** tends to be at the forefront of many new technical developments in the television field and as often happens, we were sent a brochure by the company who had designed the system. The director (Terence Dudley) and I had a look at it and decided it could solve our problem with *Meglos* which was to put over the impression of these five giant screens".



Andrew Smith's *Full Circle* story was next on the list, a serial which had been widely acclaimed by fans for its inclusion of a very well designed and directed race of monsters, The Marshmen. Was this a return to the presentation of "rubber suit aliens" so beloved of the old days, I asked. "Only if a story demands it. The Marshmen — six or seven in all — were very expensive to make. While ten years ago money for this type of creature was the norm, nowadays a budget will not stretch as far, proportionately".

Exo-space trilogy of stories with the TARDIS passing through a "charged vaccuum emboitement" out of the normal Universe. I wondered why the umbrella principle was being used again after the production headaches experienced during the *Key to Time* **Doctor Who** season.

"It comes back to the point about variety in a series. Some of the stories from this season have strong ties with one another, others do not. With *Full Circle, State of Decay* and *Warriors' Gate* I wanted to come out of the four part environment for a while and have a slightly longer term concept".

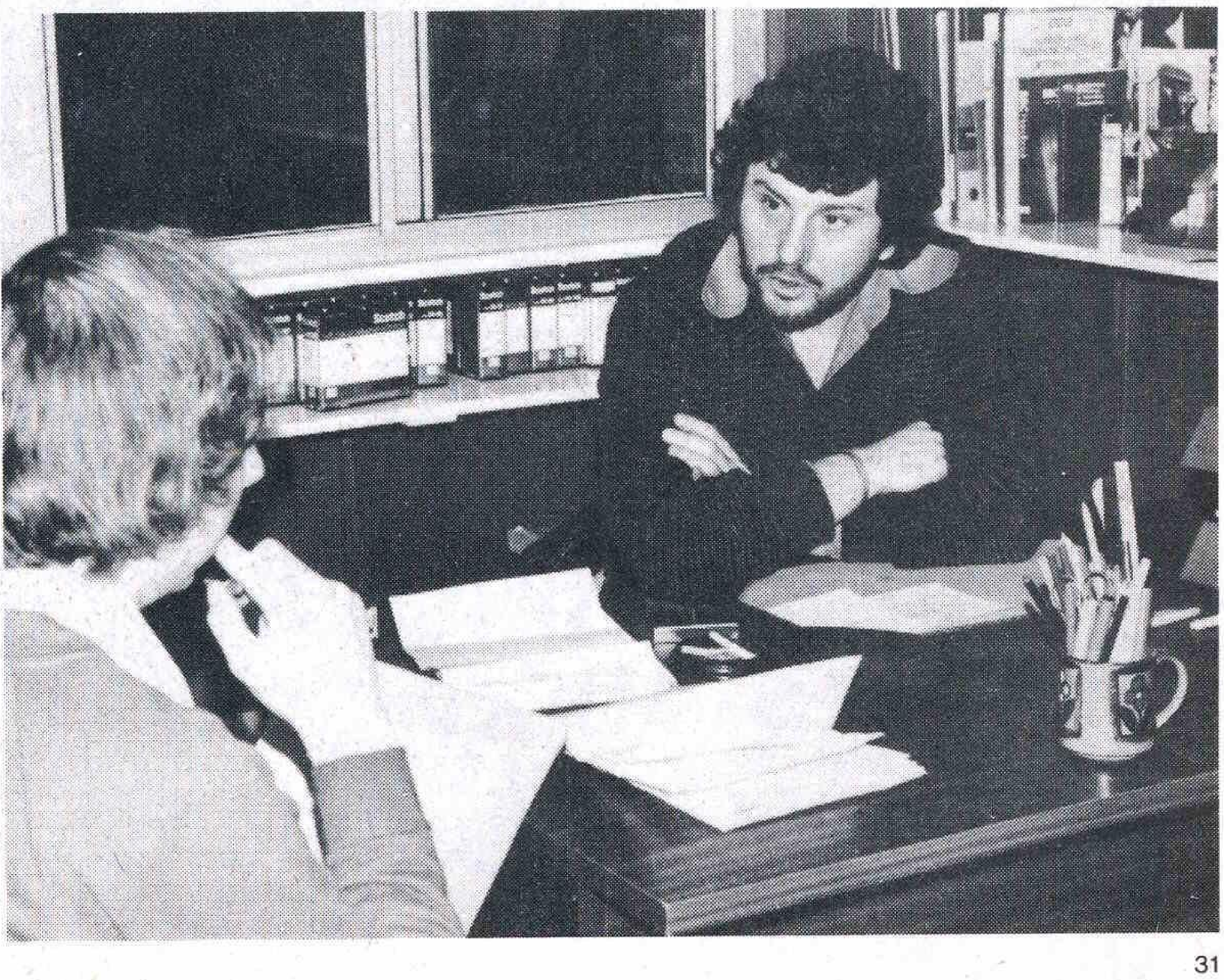
Of course, as well as Marshmen, *Full Circle* also brought a shudder to every arachnaphobia sufferer in the land with its addition of particularly venomous strain of Marsh Spiders. They had not been in Andrew Smith's original storyline so I quizzed John if he had incorporated them with the specific aim of terrifying impressionable viewers. This John Nathan-Turner denied emphatically. "With **Doctor Who** the intention is to scare, but not to horrify. To keep everyone on the edges of their seats but without giving them lasting nightmares at night".

Was it then the reason for Adric *(Matthew Waterhouse)* being introduced? To tone down any potentially horrific elements by including a much younger companion for children to identify with? Nathan-Turner replied that this was not quite the case. On becoming producer he had been acutely aware that the current **Doctor Who** line-up was far too strong in capability. The Doctor with his wealth of past experience, Romana as a very capable technician, and a mobile arsenal-cum-answering machine in K-9. It was felt the show was at its best when the Doctor had a boy and a girl companion who were identifiable and falliable. Adric has much potential in that he has a lot to learn, is slightly too cocky for his own good, and has even been known to steal on occasions".

Adric's light-fingered tendencies had been seen early on in *State of Decay*, the one **Doctor Who** story of this season which had come very close to presenting the kind of horror material usually seen in Hammer films. "We did get into a bit of trouble from the RSPCA and the Institute for Terrestrial Ecology over our showing of vampire bats. They've spent years trying to educate the public to the idea that bats are just mice with wings and then along we come and rekindle the old phobias. I believe there was even a question asked in The Houses of Parliament about it."

A few fans had written in pointing out the rather poor model shot of the rocket doing the U-turn in space. Could not something like "Scene-sync" have been used to create a better effect? "It could but we're back to the old constraints of time and money again. Everything has to be balanced out and we have to make the best use of the resources we have available".

Both *State of Decay* and *Full Circle* had boasted excellent history continuity with mention of the Doctor's hermit mentor in the former and reminders of Leela, Andred and K-9's twin in the latter. How deliberate had these inclusions been, I queried. "We were lucky with Andrew in that he knew it all anyway — from having started out as a fan — but I think continuity is very important. You might as well take time to get it right rather than needlessly get it wrong. The only exception I would make to



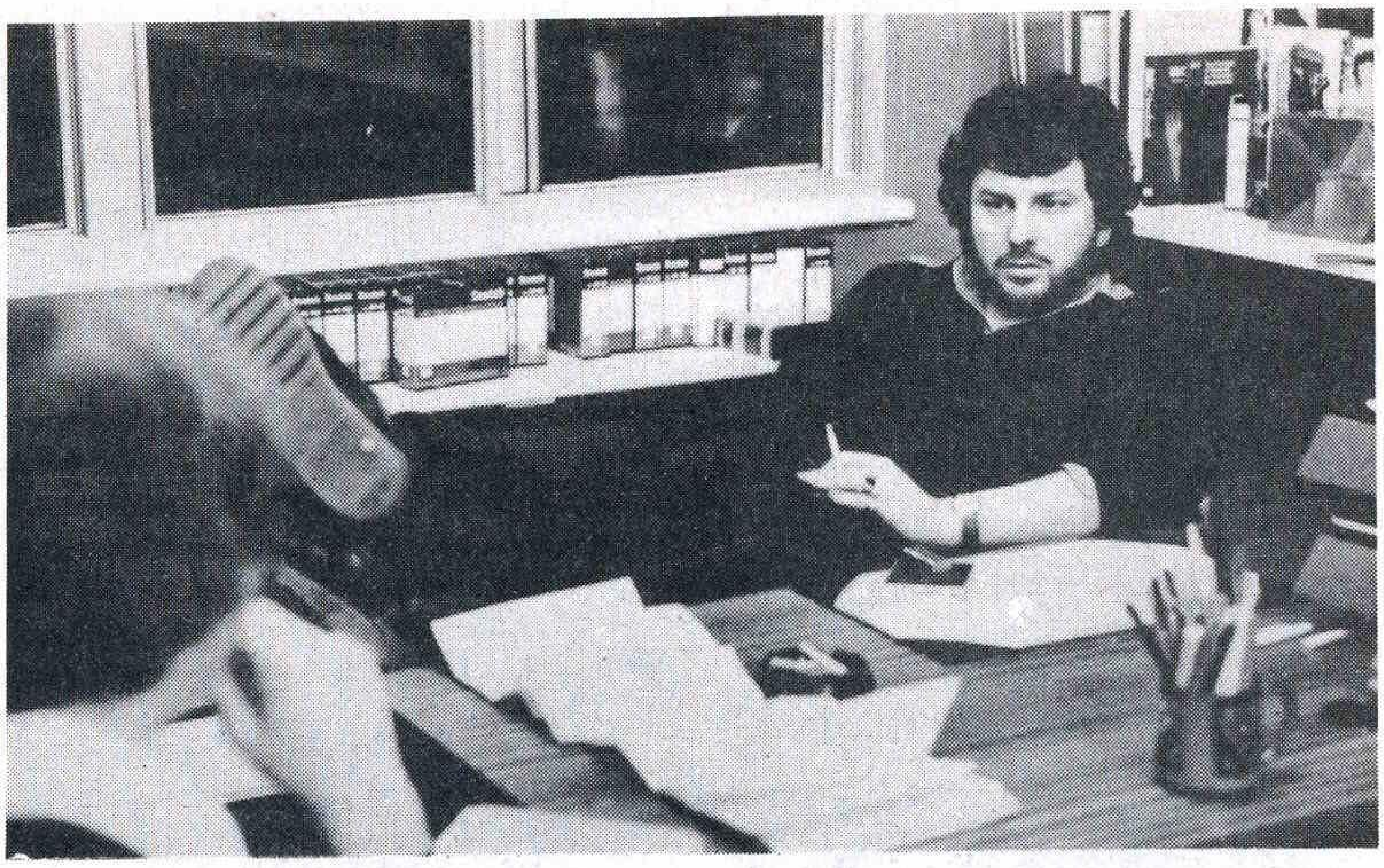
this, and it has not happened yet, would be if a new story turned up which was that good but which could contradict, for example something Patrick Troughton had said thirteen years earlier. In that case the story would win".

Turning to the last three stories of the season we discussed *Warrior's Gate* which had begun the major shift around in the regular cast line-up with the despatch of Romana and K-9. With one precedant already set why had Nathan-Turner opted to remove the popular character of Romana from the series when he could just as easily have had her regenerated once more? The answer was thoughtfully structured. "I felt her intelligence threatened the Doctor" was the reply he was eventually happy with. He went on to reaffirm his earlier belief in the type of companions the Doctor should have and added that, in a way, Romana was too strong a character, as was K-9.

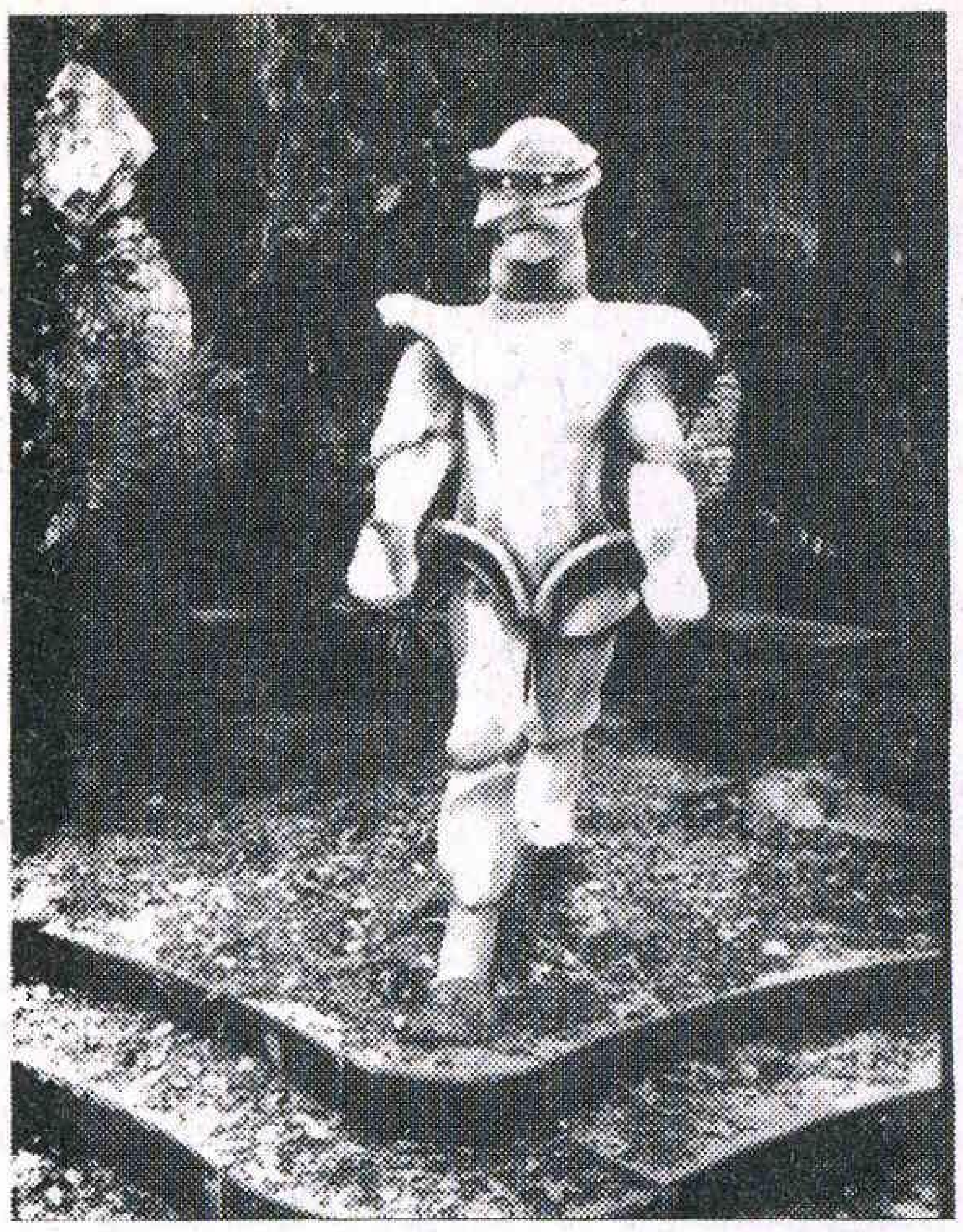
Although not a widely known fact, John Nathan-Turner had been one of the people responsible for K-9 becoming a regular in the series back in 1977. He had seen the dog's potential in the script for *The Invisible Enemy* and had encouraged Graham Williams to incorporate it into the series. K-9's success formula with youngsters had been truly staggering and its "cutsie" aspect had won wide appeal several months before even the arrival of R2-D2 in **Star Wars** which had opened the flood gates to cute robots in films and television. However K-9 had one major dramatic fault and John pointed this out as he defended his decision to remove K-9 from the series in *Warriors' Gate*.

"To make dialogue with K-9 work an actor either has to go down on his hands and knees to speak to him, or else the camera angle has to be very high to have both actor and dog in the same shot. The first instance robs a scene of serious dignity. You can't be dignified squatting on haunches no matter how good the actor. The second ploy stops the camera from detecting eye movement in the actor, and eye contact and expression is what acting is all about. Again K-9 is taking that element of drama away from the actor."

I made the point that *Warriors' Gate* had been a very baffling story with much of the storyline still a total mystery even well into part four. This was intentional I was assured. "With some stories you know what is going to happen at the climax as far back as the first episode. Others reveal the whole picture in episodes two and three. With *Warriors' Gate* we wanted to keep the dedicated audience guessing and retain their interest right up to the end. All the clues are there by the end of episode three but they're not deliberately pointed out. You see I hate the use of, 'you mean that . . .' phrases followed by long explanations of what has been going on. I like to think our audience is intelligent and capable of piecing much of the plot together themselves."



Story six, *The Keeper of Traken* by Johnny Bryne had hit many fans for six by its dramatic re-introduction of the Master, complete with rotting skin and cowled robe. "The Master had not been in Johnny Bryne's original script. We in the production office had been responsible for his addition plus the links into Christopher Bidmead's story *Logopolis*." I asked about the reasons for bringing back The Master. "I believe every continuing and popular hero should have his 'Moriarty', the arch foe who knows the hero every bit as well as the hero knows him. We were lucky in managing to find the Master's *Deadly Assassin* costume as we had been told originally it was



junked, but it was eventually unearthed from a box in the props warehouse in Brentford. With *Traken* we wanted to give the impression the Master had decayed even further from his last appearance in *The Deadly Assassin* although I did opt for one change to be made. We removed the bulging eyes part of the mask to make the actor's eyes underneath stand out for reasons I've already explained".

The big twist in the tale was the final few minutes of *Traken* where Tremas was attacked by the Master,

whom the Doctor thought dead, and his body used as a repository for the Master's 'soul'.

With *Logopolis* had come the last of the major cast changes as Janet Fielding was introduced as the air hostess from 'down under', Tegan. "Of all the people now present in the TARDIS Tegan will be the bossy and aggressive one to counterbalance the gentler character of Nyssa *(Sarah Sutton)*. Both Sarah and Matthew are young in that they are both just 19 years of age".

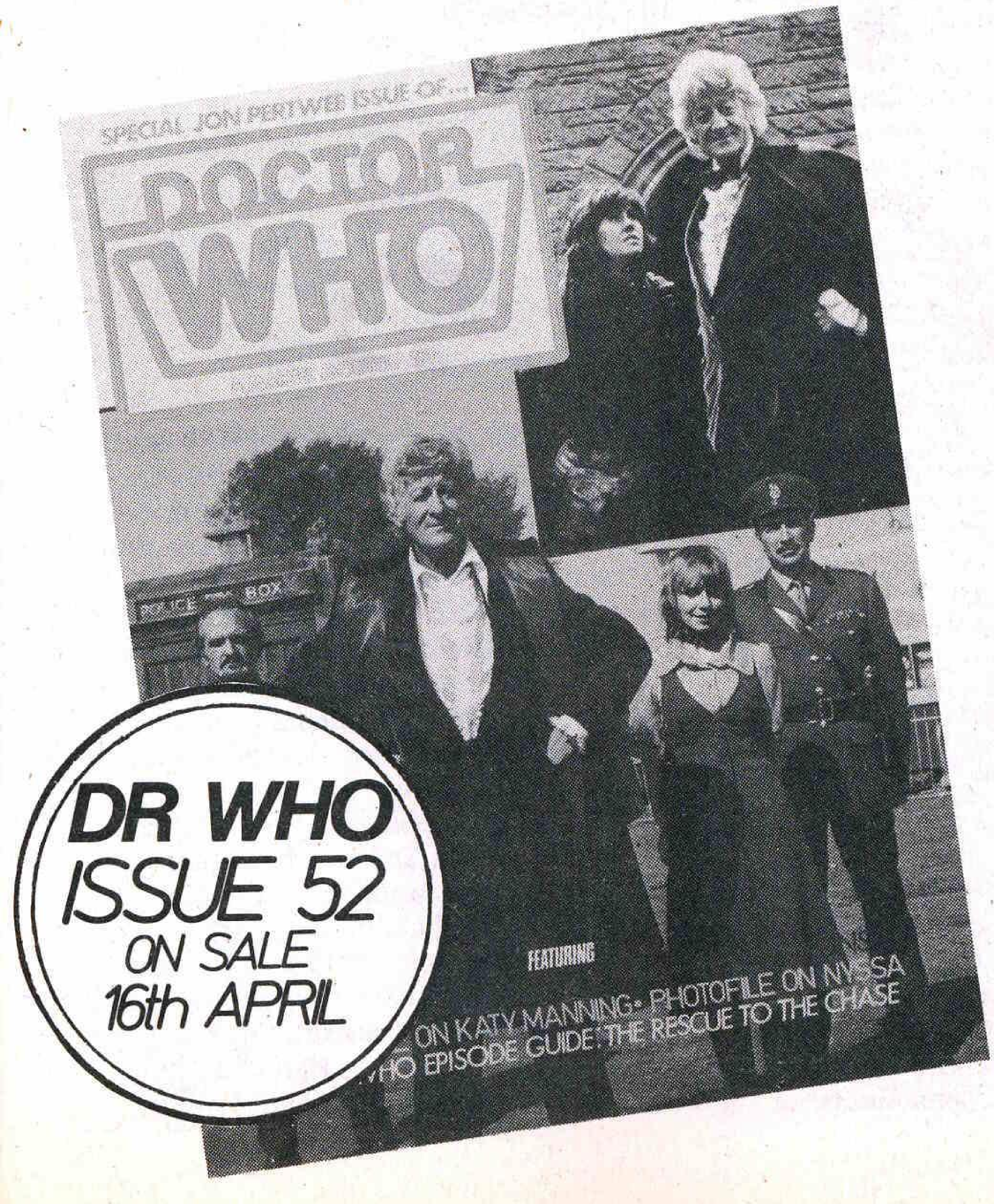
John went on to emphasise how popular the regenerated Master was in the body of Anthony Ainley, complete now with dark hair, satannic eyes, beard and a costume very reminiscent of Roger Delgado's black suit. Would the new Master be a carbon of Roger's creation I asked? "In essence, yes" John affirmed "but with slightly less humour than Roger had portrayed. My own taste in humour is for wit rather than belly-laughs and this will be reflected in the Master".

With the final moments of *Logopolis* had come an end to Tom Baker's era as the Doctor and the emergence of Peter Davison as his replacement. I asked how easy it had been choosing someone to follow the immensely popular role created by Tom?

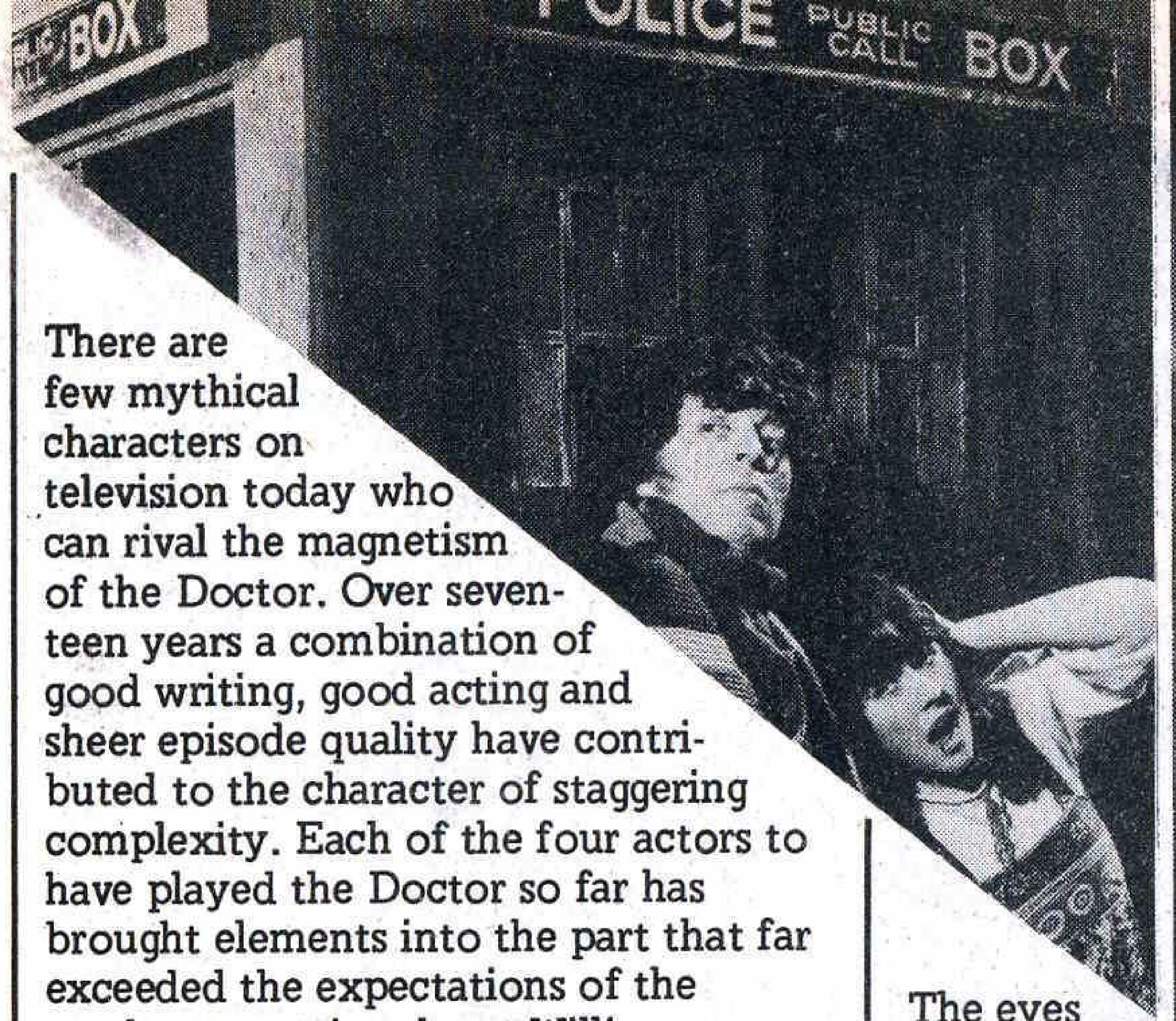
"Quite easy. Peter Davison was my first choice. I worked with him on *All Creatures Great and Small* and he is a very talented and capable actor. He has everything I am looking for in the new Doctor".

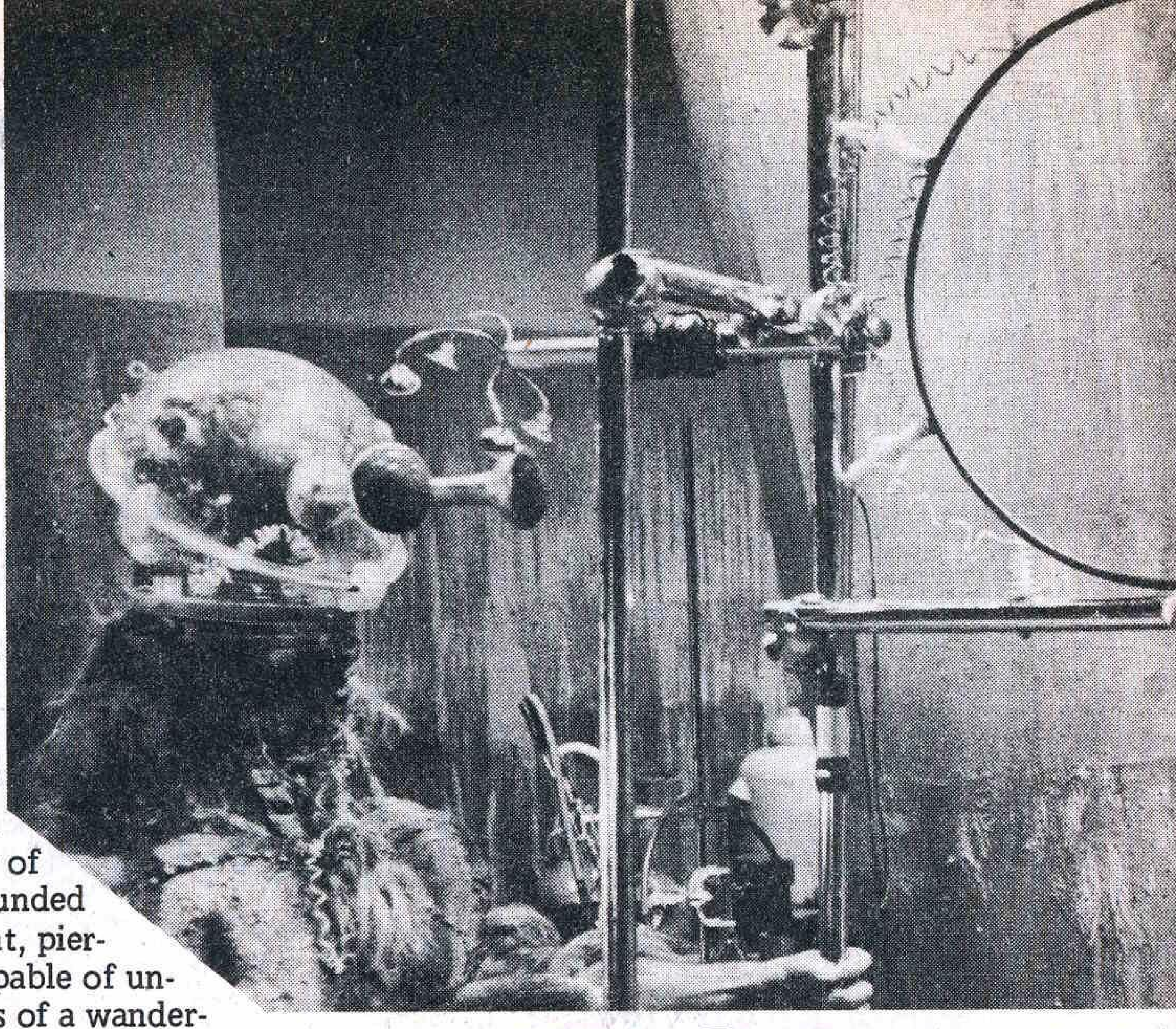
I rounded off our discussion by asking John's general plans for the future of **Doctor Who**. "I would love to see a werewolf story in the programme, and for next season I am considering — only considering mind you — bringing back one of the old monsters; not the Daleks as I think it is about time they had a good rest."

ENTER MARVEL'S WORLDS OF SCIENCE FICTION


SPECIAL JON PERTWEE ISSUE OF...
DOCTOR WHO
POLICE BOX
FEATURING
ON KATY MANNING• PHOTOFILE ON NYSSA
WHO EPISODE GUIDE: THE RESCUE TO THE CHASE
DR WHO
ISSUE 52
ON SALE
16th APRIL

A MARVEL MONTHLY
STARBURST
SUPERMAN II-THE REVIEW
INSIDE THE MONSTER CLUB
85 PRIZES
TO BE WON IN
OUR GRAND
MONSTER CLUB COMPETITION
18 ORIGINAL MASKS FROM THE MOVIE, 25 RECORD ALBUMS & 50 COMIC BOOKS
BLAKE'S 7's JACQUELINE PEARCE
AN INTERVIEW WITH TV'S FAVOURITE VILLAINESS
PLUS FEATURES ON BLOOD BEACH,
THE NINTH CONFIGURATION, THE 1931 FRANKENSTEIN,
PHILIP JOSÉ FARMER & DOUGLAS ADAMS
STARBURST
ISSUE 32
ON SALE
26th MARCH





TOM B

W

There are few mythical characters on television today who can rival the magnetism of the Doctor. Over seventeen years a combination of good writing, good acting and sheer episode quality have contributed to the character of staggering complexity. Each of the four actors to have played the Doctor so far has brought elements into the part that far exceeded the expectations of the producers casting them. William Hartnell established the basic mould of an exiled scientist-cum-explorer, giving the Doctor a great depth of knowledge, a sense of justice and a twinkling form or dry humour. Patrick Troughton extended both the humour and the wisdom of the Doctor to produce a kind of tramp-like magician who was, very often, exactly the opposite to the image he chose to give. With Jon Pertwee came a Doctor of great confidence, flamboyance and manual dexeterity – a paternal figure ably suited to his early role for defending Earth from a multitude of alien attacks.

DID YOU KNOW?
ROBOT The actual giant robot casing, worn by actor Michael Kilgarriff, was not actually built internally at the BBC. It was assembled by a commercial engineering company and was so heavy the actor could only wear it for twenty minutes at a time.

At the end of the Pertwee era the Doctor was still firmly entrenched in his role as scientific advisor to the para-military group U.N.I.T. when he was called upon to face his fear and defeat the Giant Spider of Metebelis Three. This he did and the Great One paid the price for dreaming of galactic domination. But the price was high on the Doctor too and in order to save him the Time Lord's inbuilt regeneration cycle was triggered. He warned the Brigadier and Sarah, as the process began, that the new Docotor would have a rather erratic pattern of behaviour. However, even the broad-minded Miss Smith could not have conceived just how erratic the new Doctor would be.

Physically he lost half an inch in height, retained the characteristic beaky nose, but gained a place of his flowing, silver locks a shock of curly brown hair that gave an impression of being permanently electro-statically charged. The eyes too reflected a personality of almost unbounded energy. Bright, piercing blue, capable of unnerving stares of a wandering abstractness both of which disguised the true thought process hurtling around that remarkable mind.

As with all regenerations it was the mind of the Doctor that changed the most. Not changed in terms of intelligence but changed in the way it used that intelligence. The early days of the fourth Doctor saw an unquestionable talent for lateral thinking which led companions and opponents alike to frequently doubt the Doctor's sanity.

He was totally unashamed of his mannerisms as well. Sarah observed this first when, at the conclusion of the Giant Robot affair, the Doctor dodged the formalities of report writing with an abrupt display of childish pique. Sarah remarked on this but was told for her pains, "There's no point in being grown up if you can't be childish sometimes."

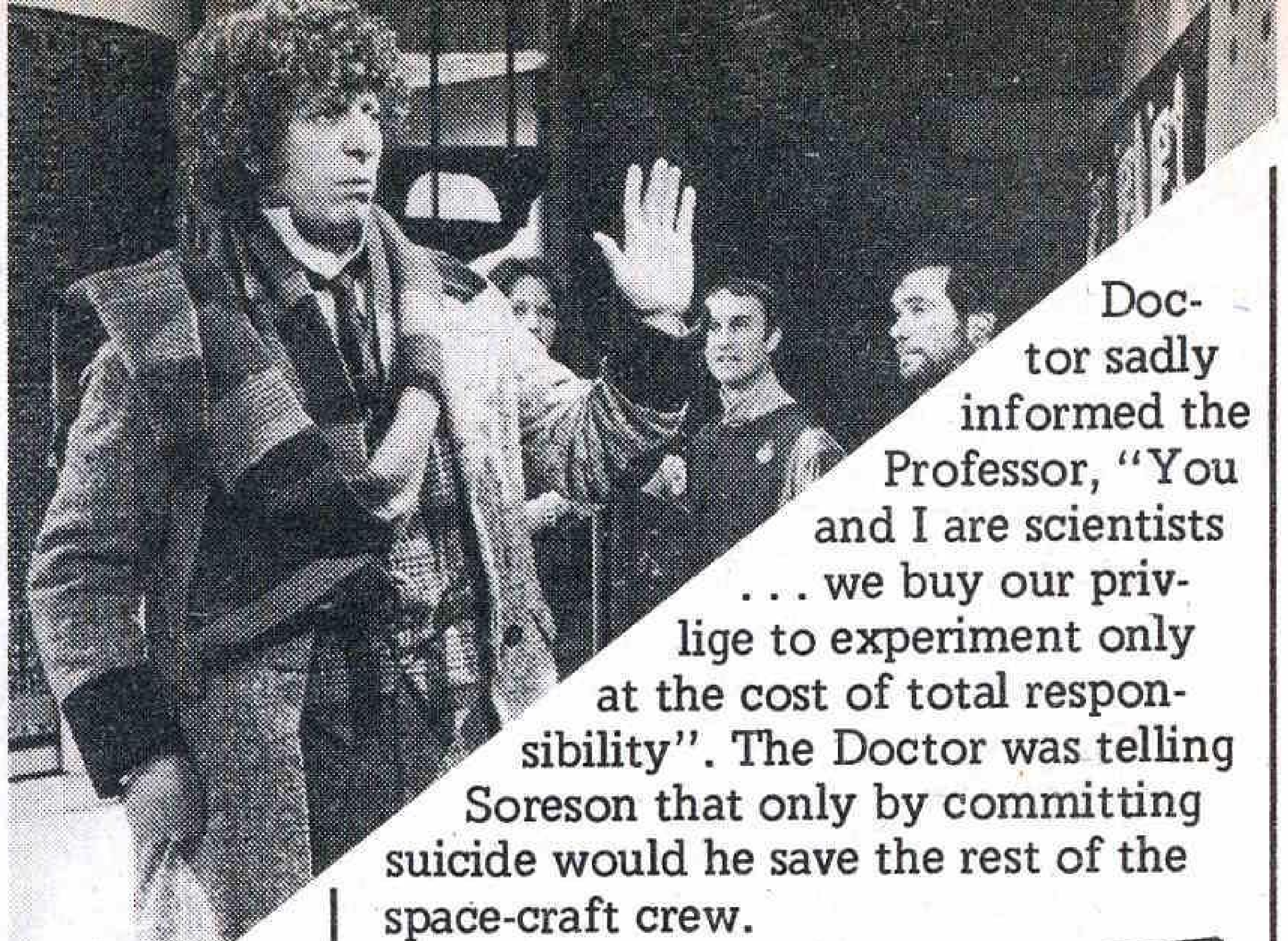
DID YOU KNOW?
THE ARK IN SPACE Not only was this one of the highest rated serials of all time it was also one of the most cost effective as it was filmed back-to-back with the story *Revenge of the Cybermen* which also utilised a redressed version of the Nerva Beacon set.

DID YOU KNOW?
GENESIS OF THE DALEKS Although this was the creation of the Dalek race, the story only depicted three working Daleks in any one scene. Due to the high cost of building Daleks there are only three fully operational casings. Others, used only in crowd scenes, are just "dummies" with no internal mechanics.

It was impossible to guess how the Doctor would react to a new challenge. In his first encounter with the giant Robot he greeted the glittering behemoth with a cheerful "How do you do?" and a perfunctory raise of the hat. Conversely, when the true nature of the Wirrn parasite aboard the *Ark in Space* became apparent he was unable to give the trembling Sarah any consolation, "When I say I'm afraid Sarah, I'm not making jokes."

DID YOU KNOW?
THE SONTARAN EXPERIMENT The Sontaran mask worn by actor Kevin Lindsay for his story was more lightweight than the one he wore in *The Time Warrior*. The previous one had been so heavy that, when worn with the Sontaran battle helmet, Kevin was almost blind and in constant danger of stifling.

Some traditional elements from his past bodies remained, especially his qualifications as a scientist without peer. In *Robot* the speedy manner in which he blended the chemicals needed to oxidise the metallic giant blended with a peeved annoyance at Professor Kettlewell for failing to write up his experiments properly – something the third Doctor was always maticulous about. His respect for Humanity's achievements was shown in *The Ark in Space* as he explored, with evident fascination, the many corridors and chambers of the slumbering space station. The first Doctor would have been proud. And to complete the derivations, his contrary remarks to Harry in *The Sontaran Experiment* about never



AKER'S
HO

throwing things away, and mistakenly over-cluttering one's pockets were worthy attributes from his second incarnation. For

For something new we had to wait until *Genesis of the Daleks* and specifically to the scene where the Doctor literally held the fate of the Dalek species in his hands. Bearing in mind the second Doctor's deliberate engineering of the Daleks' mass destruction in *The Evil of the Daleks*, it came as quite a shock to see the Doctor openly doubt his unwritten authority to meddle in the course of history. "Have I that right?" he argued, "to wipe out a whole intelligent life-form?" In a way it was a pity circumstances saved the Doctor from having to make that momentous decision as it was one of the few instances ever where his companions were allowed an insight into the true workings of his mind.

DID YOU KNOW?
PYRAMIDS OF MARS Exterior filming for this story was done at the former mansion residence of Mick Jagger in Surrey. This sprawling house and grounds was used again for Harrison Chase's mansion in *The Seeds of Doom* and as Fetch Priory in *Image of the Fendahl*.

Revenge of the Cybermen demonstrated another of the new Doctor's formidable talents, his photographic memory. With a nuclear warhead only seconds from impact on the space station in which he was standing the Doctor calmly listed to the missile launch control the set of operating sequences necessary to turn the rocket into a new trajectory. *In Terror of the Zygons*, the Time Lord technique of mind over matter came in useful as he mentally conditioned both himself and Sarah; suspending their need for oxygen as the air was sucked from a decompression chamber. As far back as *The Abominable Snowman* the Doctor has expressed his dislike of tampering with the human mind, but with the life of his companion at risk he felt he could not avoid the only means that might save them both.

DID YOU KNOW?
THE BRAIN OF MORBIUS The BBC indulged in a small in-joke during the mind battle between the Doctor and the Morbius monster. On the view screen a whole succession of faces were seen after William Hartnell, supposedly images of the Doctor or Morbius. Actually they were the faces of George Gallacio (production manager), Philip Hinchcliffe (producer), Robert Holmes (writer), Christopher Barry (director), Chris Baker (production assistant), Robert Banks Stewart (writer) and Douglas Camfield (director).

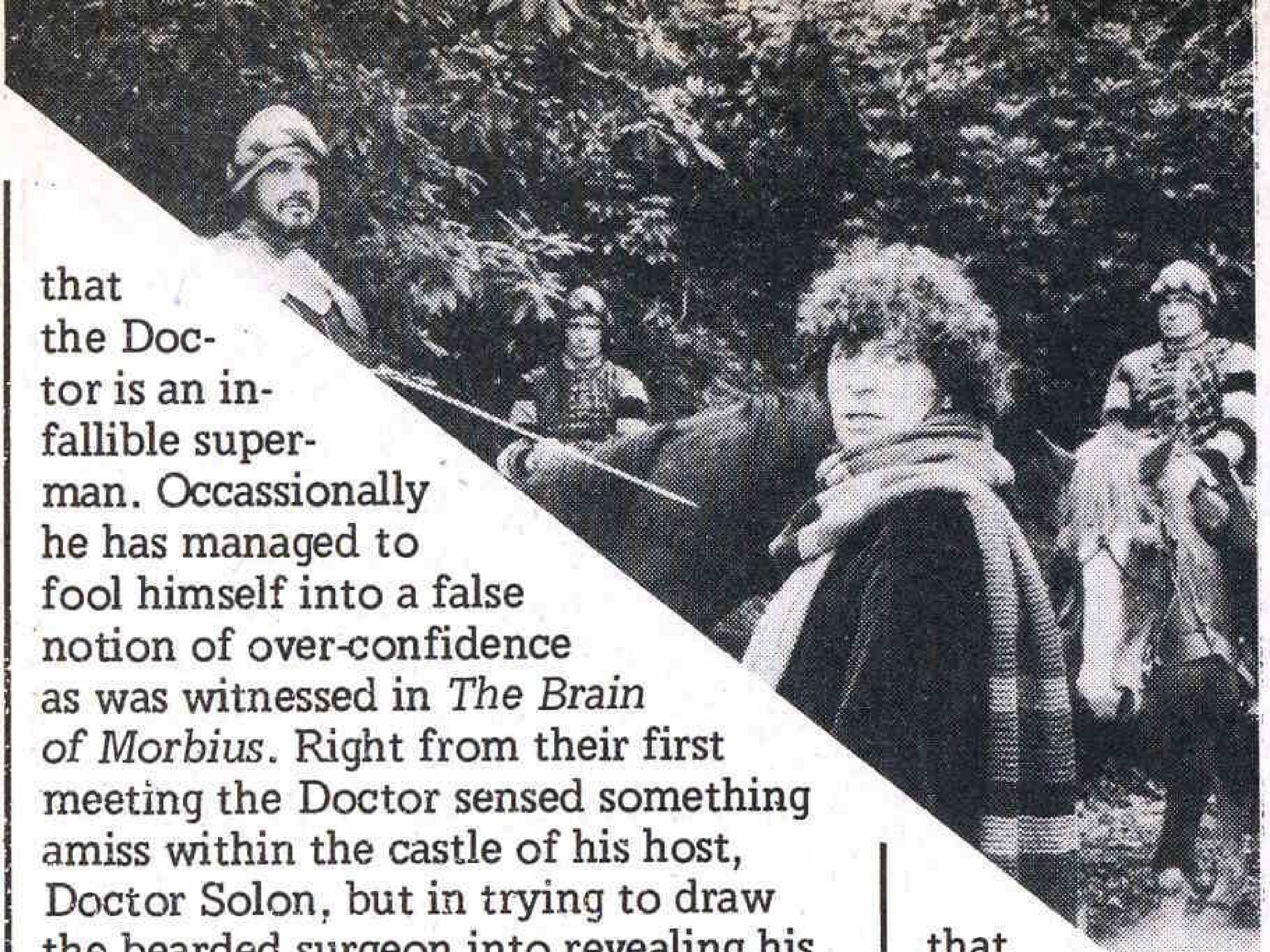
A tangible hardening of attitude took place in the next few stories, possibly an indication, as with *Genesis of the Daleks*, that the Doctor in his fourth body, was more aware of global issues and responsibilities than he had been in past bodies. An extreme example of this was shown in *Planet of Evil* with his advice to the infected Professor Soreson when it was realised the ambitious researcher was the cause of all the deaths aboard the Morestran Probe. In a chilling sequence the Doctor sadly informed the Professor, "You and I are scientists . . . we buy our privlige to experiment only at the cost of total responsibility". The Doctor was telling Soreson that only by committing suicide would he save the rest of the space-craft crew.

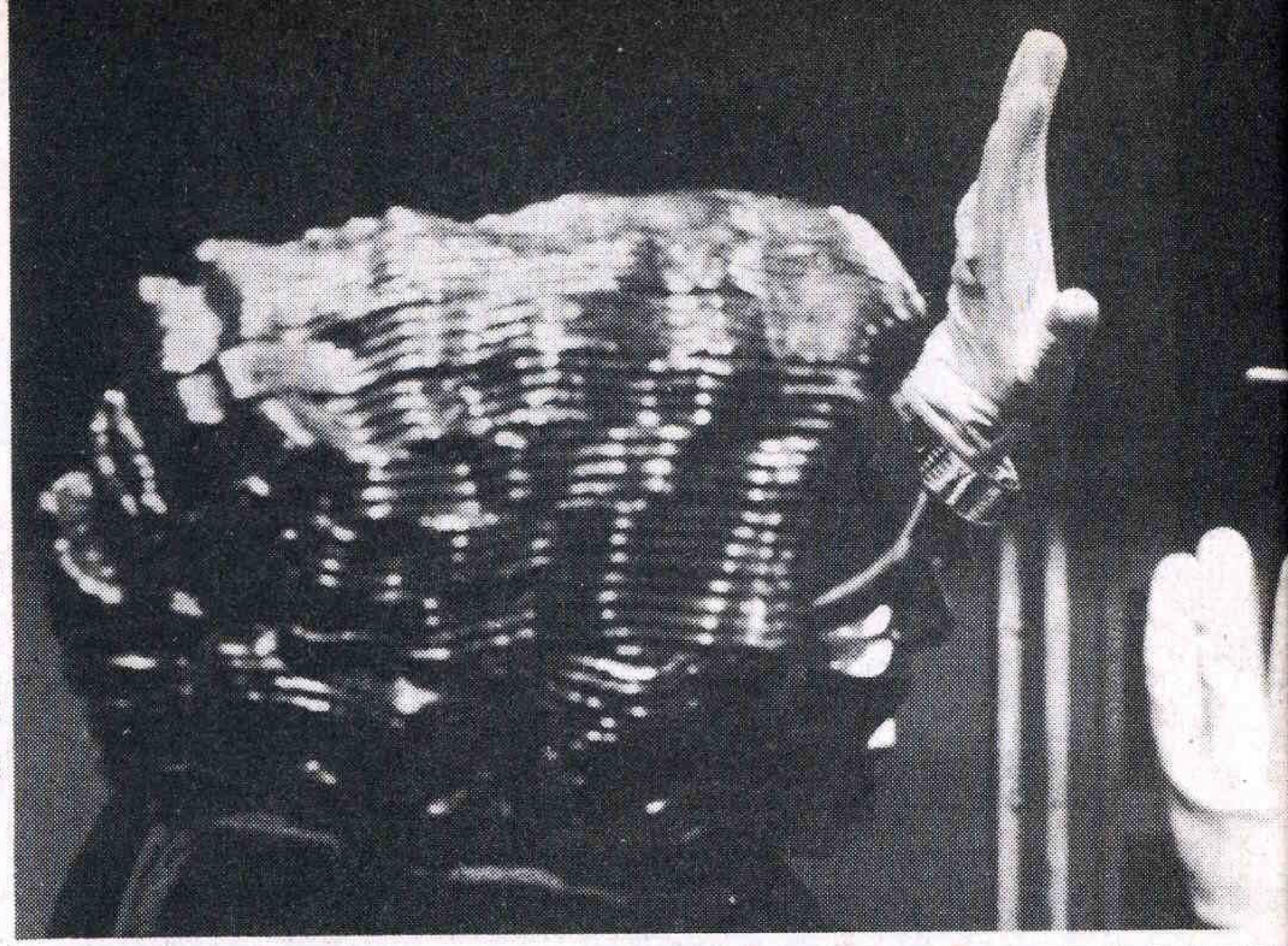
DID YOU KNOW?
THE MASQUE OF MANDRAGORA The Rennaisance flavour to this story was achieved by shooting the exterior footage at the famous Italian folly village of Port Meirion in North Wales. Designed by the late architect Sir William Clough-Ellis the village is best remembered for its background to the Patrick McGoghan series **The Prisoner**.

Someone as compassionate as Sarah could never have recommended such a course of action but it was an increasing facet of the Doctor's personality in those first three seasons. Unhuman without being inhuman. As if in confirmation of this change *Pyramids of Mars* saw the Doctor making his final break with U.N.I.T. electing instead to resume his self-appointed role as a wanderer in the fourth and fifth dimensions of Time and Space. In a way he was becoming more loyal to his Time Lord upbringings, caring more for the final sum than for the individual component elements of the equation. As a Time Lord he told Suketh, "All sapient life forms are our kin" while, in an earlier scene he had shown little emotion to the fact of Laurence Scarman's death at the hands of his possessed brother.

With the serious side of the Doctor's character providing the motivation for his travels it was up to his light-hearted sense of humour to provide the "window dressing" whenever he arrived at destinations. By adopting a fatuous smile and a reckless manner he would try to persuade his opponents that he was as stupid as he sometimes appeared. The Kreal Styggron thought the Doctor harmless enough on their first meeting. Unable to match the Kraal's hideous strength the Doctor relaxed and let his loud mouth do the fighting. His juveline abuse of Styggron's facial appearance served to drive the alien to distraction such that he was quite content to have the Doctor tied to a stone memorial and let a time bomb finish him off rather than take any more condign action. An error the Kraal warlord would later regret.

All this is not, of course, to suggest





that the Doctor is an infallible superman. Occassionally he has managed to fool himself into a false notion of over-confidence as was witnessed in *The Brain of Morbius*. Right from their first meeting the Doctor sensed something amiss within the castle of his host, Doctor Solon, but in trying to draw the bearded surgeon into revealing his reasons for being on Karn the Doctor drank one glass too many of drugged wine and almost lost his head in consequences. It was a classic example of the boundary the Doctor walks between tactical strategy and foolhardy risk taking. Like an angler he will cast baited lines into the water to see which ones will bite without thinking that some of the fish he may attract might be larger than the size of his net. The Doctor's narrow victory over the Morbius monster in the mind-wrestling contest proved how precarious that balance can sometimes be.

DID YOU KNOW?
THE FACE OF EVIL The original title for this story, as written by Chris Boucher was *The Day God Went Mad*. The title was objected to by the producer who felt it might upset various religious organisations watching the series.

He had to face an array of very formidable foes in *The Seeds of Doom*. The sadistic mercenary Scorby, the mad botanist millionaire Harrison Chase and the carnivorous appetites of two emergent Krynoids. So preoccupied was the Doctor with his fight against Chase at the finale that he narrowly evaded death under the crushing weight of the expanding Krynoid. In one of the few instances ever where events have overtaken him too fast the Doctor's Krynoid problems were only eventually solved by a conventional air strike from the R.A.F.

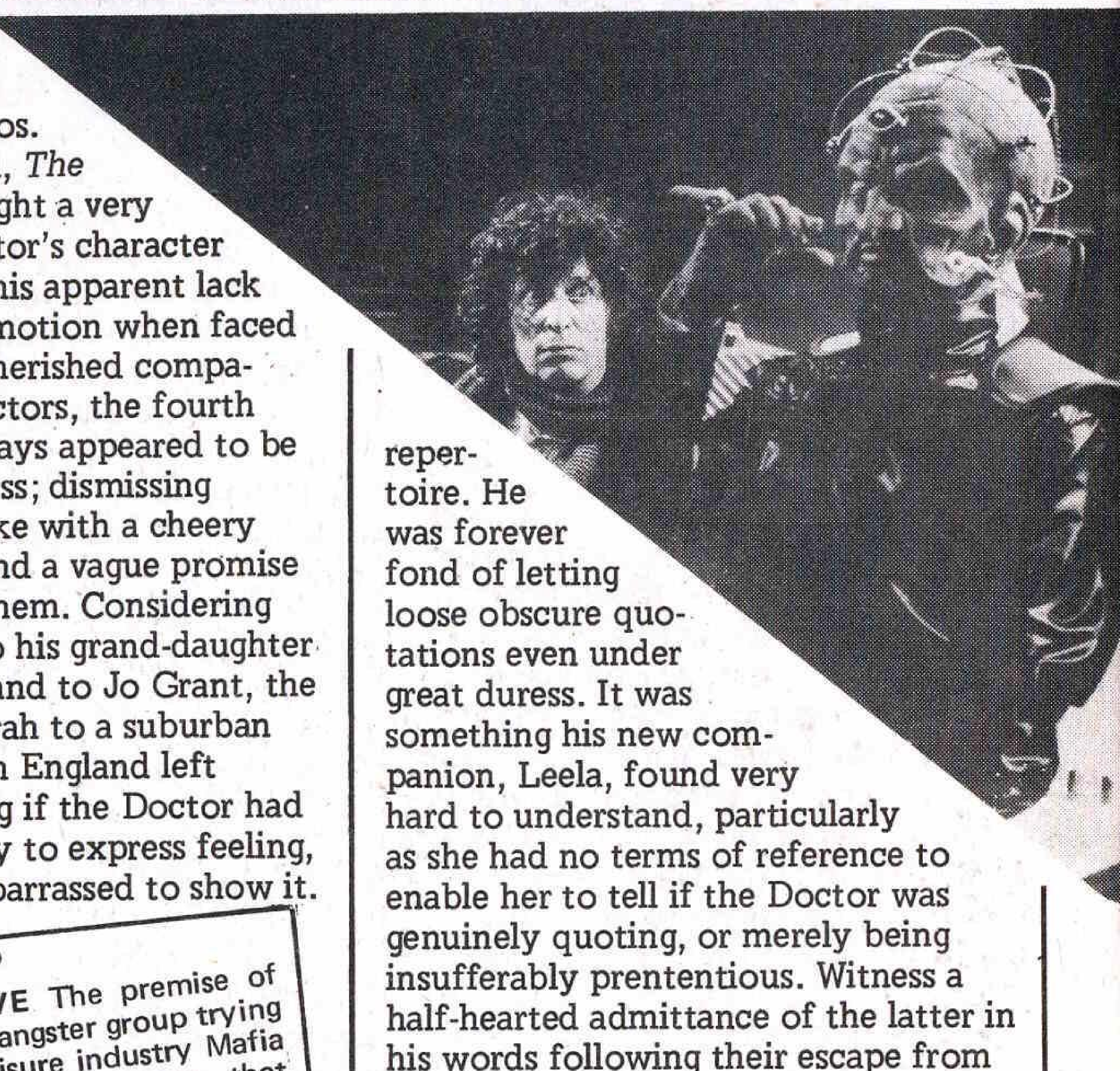
DID YOU KNOW?
HORROR OF FANG ROCK At the end of this story the explosive destruction of the Rutan space craft caused the pigment of Leela's eyes to change from brown to blue. For Louise Jameson (Leela) this meant no longer having to wear a set of brown contact lenses that almost made her blind on set.

The Masque of Mandragora re-introduced us to the Time Lord talent for mimicry. The Master made use of it to impersonate the voice of the Brigadier back in *The Time Monster* story, and in this case it was the Doctor's faking of Heironymous's rich velvet tones that saved Duke Guilliano's guests from a nasty fate at the hands of the Brethren Demnos. The following serial, *The Hand of Fear*, brought a very sad side of the Doctor's character into sharp relief – his apparent lack of sentiment and emotion when faced with the loss of a cherished companion. Of all the Doctors, the fourth incarnation has always appeared to be the most emotionless; dismissing friends and foes alike with a cheery wave of the hand and a vague promise he will not forget them. Considering his past farewells to his grand-daughter to Susan, Victoria and to Jo Grant, the casual return of Sarah to a suburban street somewhere in England left everyone wondering if the Doctor had truly lost the ability to express feeling, or was just too embarrassed to show it.

DID YOU KNOW?
THE LEISURE HIVE The premise of this story was of a gangster group trying to muscle in on a leisure industry Mafia style. Hardly surprising then that Foamasi can be anagrammed from Mafiosa and that the hit-man – the killer – should be called Klout.

Much was learned about the elusive traveller in *The Deadly Assassin*. For once, his family identity was established. The Doctor is, or once was, a member of the Prydonian Chapter of the Time Lord aristocracy. We also met the Doctor's old tutor at the Time Lord Academy, the imperious Cardinal Borusa who frankly told the Doctor, "You will never amount to anything in this Universe while you retain your propensity for vulgar facetiousness!" True or not the Doctor managed to save Gallifrey from the revenges of the Master and found time to get himself appointed candidate for the Time Lord presidency along the way.

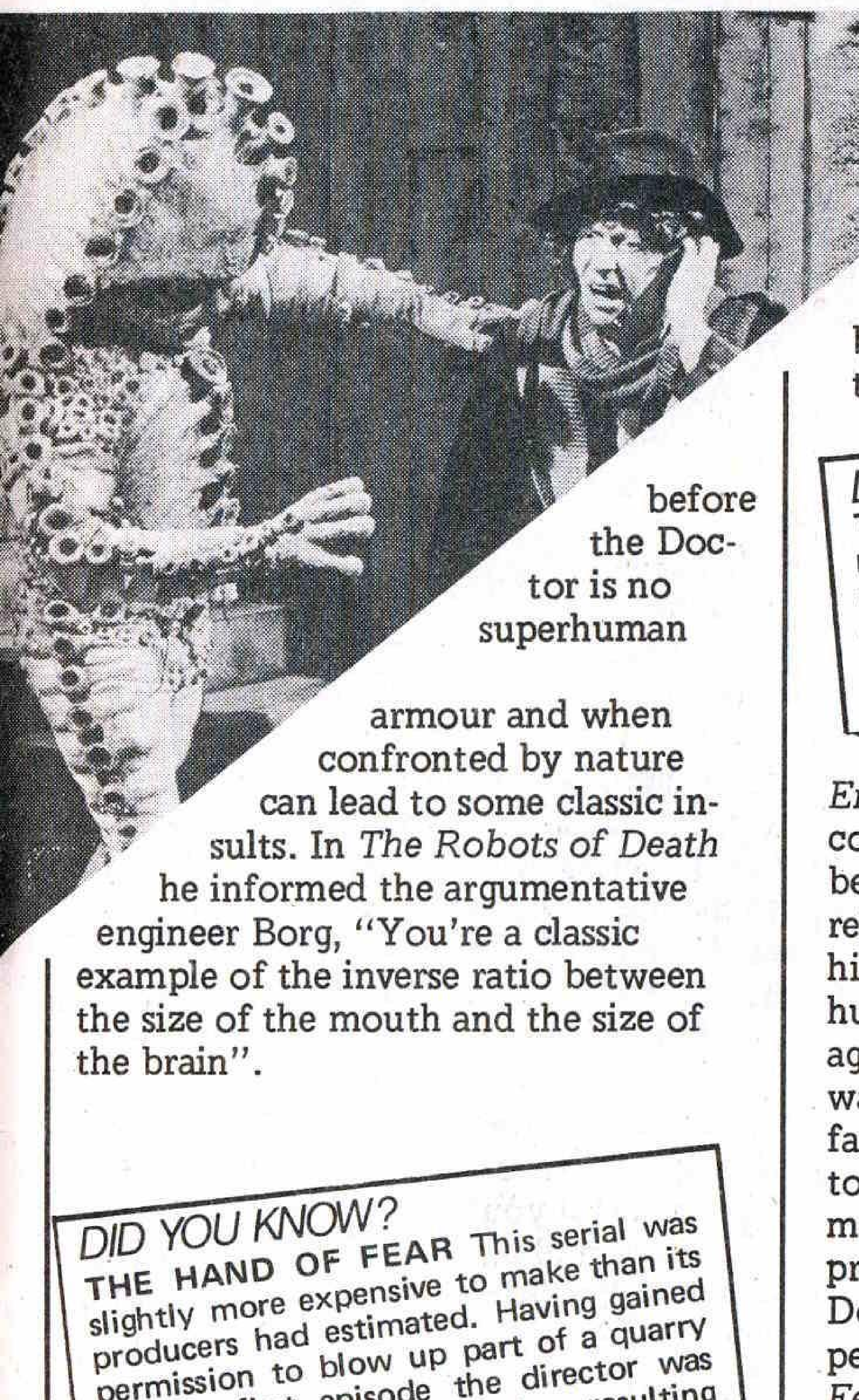
All the Doctors have, in their reigns, been frightful name droppers, but, true to his bohemian looks, the current Doctor went one stage futher and added intellectualism to his



repertoire. He was forever fond of letting loose obscure quotations even under great duress. It was something his new companion, Leela, found very hard to understand, particularly as she had no terms of reference to enable her to tell if the Doctor was genuinely quoting, or merely being insufferably prententious. Witness a half-hearted admittance of the latter in his words following their escape from the Tesh Particle Analysis machine, "Be thankful you're living and trust to your luck, and march to your front like a soldier. Kipling – or was it Gertrude Stein???"

DID YOU KNOW?
THE SUN MAKERS Robert Holmes' ultimate revenge against the British tax system saw many in-jokes grafted into the finished script. One of the corridors bore the title P-45, the tax Gatherer wore a humbug coloured costume and the guard division was called the Internal Retinue (Inland Revenue, get it?). The actor playing the Gatherer denies he was chosen for his own name though: Richard *Leech!*

By the same token, stupidity and crass ignorance in others have always been two things guaranteed to bring out the worst in the Doctor. Nothing makes him more annoyed or impatient than people's inabilities to see beyond the ends of their noses. As mentioned



before the Doctor is no superhuman armour and when confronted by nature can lead to some classic insults. In *The Robots of Death* he informed the argumentative engineer Borg, "You're a classic example of the inverse ratio between the size of the mouth and the size of the brain".

DID YOU KNOW?
THE HAND OF FEAR This serial was slightly more expensive to make than its producers had estimated. Having gained permission to blow up part of a quarry for the first episode the director was slightly peeved when the resulting rockfall crushed and buried one of the three cameras set up to film the explosion.

Clothes worn by the fourth Doctor changed dramatically in style as his seasons progressed. His early wardrobe seemed to consist of items bought with an Oxfam credit card, but as he settled more into his new character so his previous incarnation's liking of elegant attire re-asserted itself. *The Talons of Weng-Chiang* saw the Doctor in a very stylish mode surmounted by an elaborate Victorian cape and a deerstalker hat that gave him a not un-passing resemblance to Sherlock Holmes. And for the gentleman keen not to look out of place strolling along the Promenade at Edwardian Brighton what about a brown Derby hat to complete the apparel? A pity really that, with customary reliability, the TARDIS chose instead to deposit its travellers by a black fog-bound light house in time to face the *Horror of Fang Rock*.

DID YOU KNOW?
THE TALONS OF WENG-CHIANG The part of the music hall orchestra conductor, although not listed in the credits, was taken by none other than **Doctor Who**'s resident incidental music composer at the time, Dudley Simpson.

The encounter with *The Invisible Enemy* left the Doctor with a new companion: K-9, and right from the beginning it was easy to spot a strong relationship between the Doctor and his mechanical friend. With humans, or humanoids, he might find much to aggrieve him, but with K-9 friendship was as true as that of any owner to his faithful dog. The challenge of K-9 was too much for the Doctor to resist: a mobile computer who could be programmed exactly to meet the Doctor's needs. K-9 was far from perfect and as early on as *Image of the Fendahl* corrosion of his circuits meant that K-9 could play no part in defeating the gathering power of the Fendahl core. Nevertheless, with that episode behind him, the Doctor devoted much attention to the robot animal and soon had him repaired and up to playing grand-master chess, a task he proved more than capable of fulfilling both in *The Sun Makers* and *The Androids of Tara*.

By the time *The Sun Makers* was screened a subtle change in the Doctor's personality had taken place due, perhaps, to his child-like fascination with K-9. The hard, alien characterisations had faded to be replaced by a charismatic and often superficial nature that made it difficult to discern when the Doctor was being sincere. In his first interview with Tax Gatherer Hade, the effusive Time Lord listened carefully to all the official's placations and then took his leave by producing a grimy sweet bag and saying simply, "Humbug . . .?" Leela especially found the Doctor's ambiguous trains of thought hard to follow. Bad enough that the Doctor was prone to undertaking so many unexpected enterprises, but worse still was his capacity to apparently lose interest in one subject and suddenly run off to do something else different without any real reason. For instance, in *Underworld* his sense of curiosity led him to pre-set the TARDIS on a course that would take it to the very edge of the created Universe. Having done that, however, he then abandoned his companions, donned a painter's smock, and wandered off to do a spot of manual redecorating. It was a trait that never failed to mystify but it was this that saved not only his own life but the lives of the Time Lords when the TARDIS landed aboard a Vardan Battle Cruiser in the next story, *The Invasion of Time*.

DID YOU KNOW?
THE STONES OF BLOOD A scene cut from the final print of this story was the Doctor being given a birthday cake by Romana in episode one. Just how old the Doctor was nobody would say, but for the show itself there was no doubt. With "The Stones of Blood" **Doctor Who** had reached its one hundredth story.

DID YOU KNOW?
MEGLOS Ever keen to foster his own lugubrious image as a bad tempered 'so-and-so" Bill Fraser is quoted as saying he wanted to play the role of Grugger purely on the understanding he could get to kick K-9 — which he did in episode three.

Only by making full use of his wilfully undisciplined mind was he able to prevent his true thoughts from being read by the Vardan telepaths. His annoying habit had suddenly become a saving grace. He explained why he could do this, and the Time Lords could not, to his old tutor Borusa, "Like the rest of the Time Lords, your mind is too logical. Most of you are lacking in humour, you have little imagination . . . You're too single minded. Transparent as good old fashioned glass." Thus, by exercising is impudent charm the Doctor's labyrinthine mind had managed to avoid betraying his true loyalties to the Vardan invaders. Unique characteristics from a unique hero.

It was probably these qualities in

the Doctor that qualified him for selection by the Guardian of Light in Time – otherwise known as the White Guardian – at the start of *The Ribos Operation*. Of all the beings throughout the cosmos only the Doctor was trusted that much by the Guardian that he could be despatched to assemble the most awesome artifact ever devised. *The Key to Time*. Anyone holding the completed Cube held absolute domination over all Time and all Space, yet the Doctor was perfectly prepared to hand the cube over to what he thought was the White Guardian at the conclusion of *The Armageddon Factor*. Only one thing daunted him though and it was that which gave him the clue that the being materialised on the scanner before him, was in truth the feared Black Guardian: the Doctor's basic compassion for life. That which had prevented him from condemning the Daleks to death also acted as a spur for the Doctor's unwillingness to part with the Key if it meant the death of Princess Astra as a result.

DID YOU KNOW? **FULL CIRCLE** Obtaining source material for sound effects can be hard work at times as sound man Dick Mills discovered. To get the sound he wanted for the Marshmen Dick had to spend a day wondering around a pig farm armed with a tape recorder. Rumour has it everybody knew when Dick was in a building for several days afterwards.

"Well, Doctor, you're a remarkable man" commended Count Grendel during their meeting in *The Androids of Tara*. And how truly the perfidious Count spoke. Only someone with the obsession of living life to the fullest, and with the age span of a Time Lord could have demonstrated the kind of talents the Doctor showed during the search for the Key to Time. Micro circuit electronics in *The Ribos Operation*, trans-dimensional mechanics in *The Pirate Planet*, interspacial geometry in *The Stones of Blood*, a mastery of swordsmanship in *The Power of Kroll*.

Why does the Doctor ally himself with the people he does? Why aid victims of oppression instead of using his vast talents to pave his own way to power? The simple and straightforward answer is the Doctor's moral nature. Alien or not, eccentric or otherwise, the Doctor represents a code of honour many specimens of so-called humanity should envy. Edwardian gentleman, cosmic hobo, dandified adventurer or nomadic wanderer some things have remained constant throughout the Doctor's many lives. Who else would baulk at the idea of senseless exterminations and yet be prepared to lay his own life down, as was demonstrated in *Destiny of the Daleks*? Who else could recognise the true good in the bloated green monster seen in *Creature from the Pit*? When a quantity of the deadliest addictive drug known in the galaxy – Vraxion – was discovered aboard the luxury space line "Empress" during *The Nightmare of Eden* it was the Doctor who opposed corrupt bureaucracy, savage Mandrels and the evil traffickers themselves to stem a tide of human misery. With almost a sense of mischief the Doctor turned the tables on the Nimon parasites and as a sideline ended the oppression of the Anethan people by their one-time conquerors the Skonnors during *The Horns of Nimon*. And ever keen to stamp out corruption in the craddle the Doctor sought an unusually different solution to the problems plaguing *The Leisure Hive* by ensuring the youngest Argolin, Pangol, received a suitable up-bringing from his mother.

DID YOU KNOW? **WARRIORS' GATE** Part of the corridor set for the Slaver ship was "borrowed" from **The Hitch Hikers Guide to the Galaxy** being filmed in the neighbouring studio. The Vogon spacecraft corridor was added to Rorvic's ship initially to make the opening scene of episode one look more spectacular.

DID YOU KNOW? **THE KEEPER OF TRAKEN** The grand-father clock which housed one of the Master's TARDISes was not the same as the grand-father clock seen in *The Deadly Assassin*. It had to be re-built as the former prop was not large enough to allow anyone to step into it.

Seven seasons and 178 transmitted episodes have given us exceptional insight into a very special kind of hero. A universal champion of all that is good in the human spirit but fused into a complex blend of mannerisms. A mental giant eternally at odds with the curious, naive spirits of a small boy.

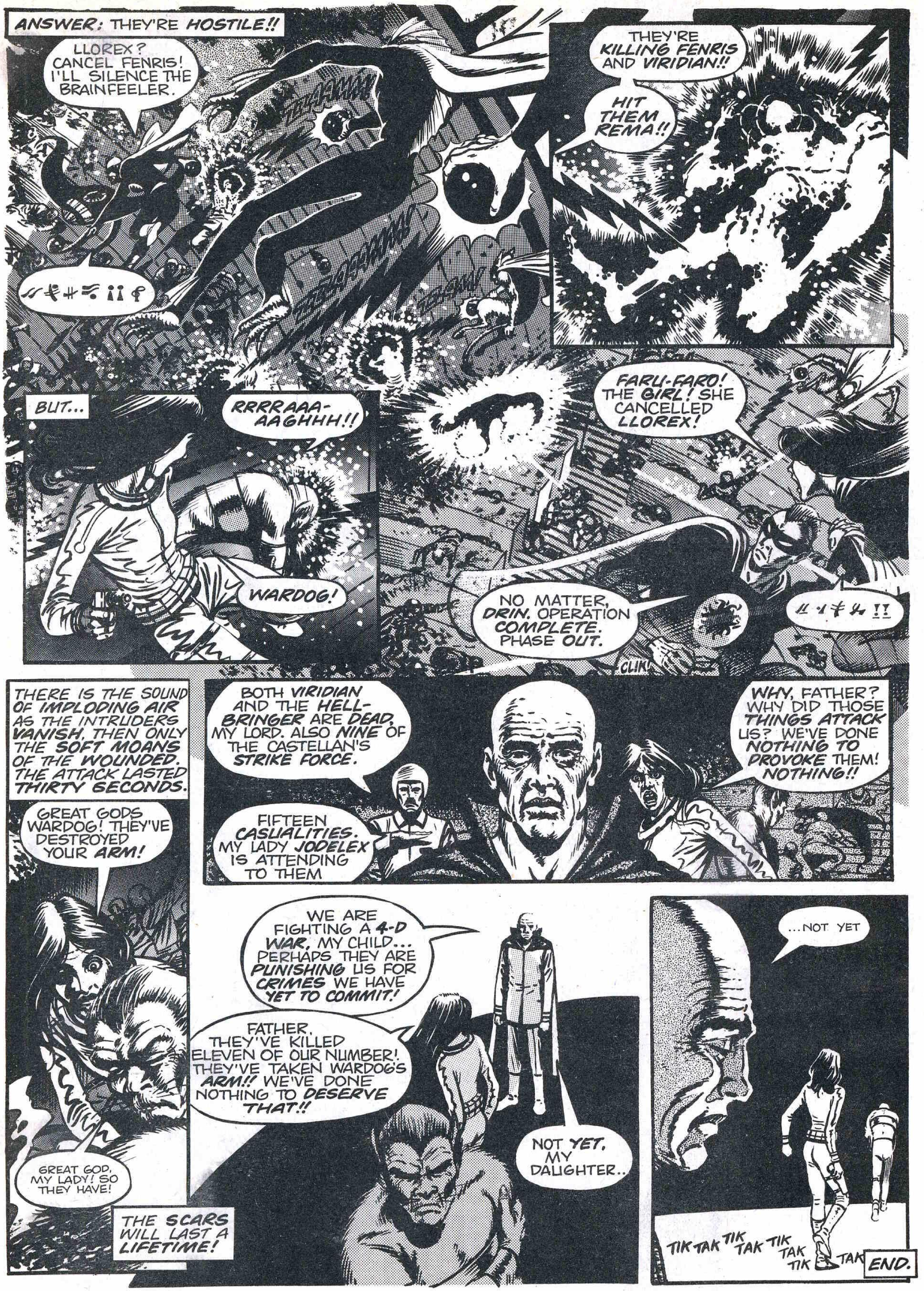
DID YOU KNOW? **LOGOPOLIS** Location filming for this story nearly caused half a dozen motoring accidents as cars drove past the Barnet By-pass Police Box. One of the last remaining police boxes in England it has stood there alone for years. For regular commuters the sudden unexpected sight of Tom Baker and company outside the box one afternoon was too much.

Next issue we will look at the last six stories of this season in a special review summing up the final chapters of Tom Baker's reign as the Doctor. Until then two quotes emerge that perhaps best encapsulate the diverse and totally unpredictable magic of the fourth Doctor: the first is from *Meglos*, the second from *The City of Death*. "He sees the threads that join the Universe and mends them when they break" "I don't think this Doctor is as stupid as he seems" "My dear," said the Count in reply, "nobody could be as stupid as he seems . . ."

IT HAS BEEN TWENTY YEARS SINCE THE GALLIFREYANS CONQUERED TIME. TWENTY YEARS SINCE RASSILON DEFEATED FENRIS THE HELLBRINGER. MASTER SABOTEUR FROM THE FUTURE..
TIK TAK TIK TAK TIK TAK TIK TAK TIK TAK
FENRIS HAD BEEN SENT TO DESTROY THE TIME-LORDS. INSTEAD, HE DOOMED HIMSELF TO THE ETERNAL AGONY OF THE TIME VORTEX.
DEEST DEEST DEEST DEEST
THE HELL-BRINGER'S PASSING LEFT MANY QUESTIONS UNANSWERED. WHO HAD HIRED HIM? AND WHY? TWENTY YEARS AGO, THE TIMELORDS BANISHED FENRIS TO THE ZONE OF NO RETURN...
TEP TEP TEP TEP
TODAY, THEY HAVE TO BRING HIM BACK!
4-D WAR
SSSSSSSSSSSSSSSSSSSSSSSSooooL
REMA-DU! YOU'RE LATE, CHILD...
DON'T BLAME ME, FATHER. YOU DESIGNED THE SECURITY SYSTEM
WHERE'S MOTHER?
LADY JODELEX IS WAITING AT THE VOIDMOUTH WITH YOUR ESCORT. WE MUST HURRY IF WE ARE TO REMAIN ON SCHEDULE
I'VE TRAINED FOR TEN YEARS TO RETRIEVE THE HELLBRINGER, FATHER. I DOUBT TEN MINUTES WILL MAKE MUCH DIFFERENCE
WHO IS MY ESCORT?
YOUR ESCORT IS ONE OF THE SPECIAL EXECUTIVE..A PARAHUMAN. HIS JOB IS TO MAKE THE GRAB. YOURS IS TO GET THEM BOTH OUT ALIVE.
I THINK YOU'LL LIKE HIM. HIS LOOKS ARE A TRIFLE .AHH..'UNORTHODOX' BUT ON THE WHOLE HE'S A CHARMING SORT OF FELLOW
LET'S HOPE SO. MOST OF THE SPECIAL EXECUTIVE GIVE ME THE CREEPS...
AHH, HERE AT LAST! I BELIEVE YOU'VE MET MY HUSBAND, LORD GRIFFEN. THE UNDERNOURISHED YOUNG LADY WITH HIM IS OUR DAUGHTER, REMA-DU
SHE IS EVERY BIT AS EXQUISITE AS HER MOTHER, MY LADY...
I'M TOO OLD FOR FLATTERY, WARDOG. REMA-DU... COME AND SAY HELLO TO YOUR ESCORT!

...THIS IS WARDOG.
I'M HONOURED TO MAKE YOUR ACQUAINTANCE, MR. WARTHOG. MY FATHER TELLS ME YOU'RE A VERY POPULAR PERSON
THE NAME IS WARDOG, MY LADY...
AND YES, I THINK ITS FAIR TO SAY THAT I HAVE VERY FEW LIVING ENEMIES
IF THE PLEASANTRIES ARE OVER I SUGGEST YOU BOTH PUT ON YOUR HEAD-BUBBLES AND TAKE YOUR POSITIONS BY THE VOID-MOUTH...
LORD GRIFFEN AND I WILL OPEN THE APERTURE TO ADMIT YOU. AFTER THAT...
I CAN DO IT MYSELF THANKYOU!
"...YOU'RE ON YOUR OWN!"
DESPAIR OF THE GODS! ITS... IT'S...
ISN'T IT?
THE WARP-GATE VANISHES AROUND THEM. AND THEN THERE IS ONLY THE CRACKLING CHAOS OF RAW TIME!
I-IT'S STUNNING!! HOW HAS FENRIS MANAGED TO SURVIVE TWENTY YEARS OF THIS??
HE HASN'T. OUR SCIENTIST'S THINK HE'S BEEN BROKEN INTO TINY SPLINTERS SPREAD FROM ONE END OF TIME TO THE OTHER...
..TINY LIVING SPLINTERS
..BUT IF FENRIS IS IN THAT CONDITION, THAT MEANS YOU'LL HAVE TO ASSUME THE SAME STATE TO GET HIM OUT!
QUITE. THE PROSPECT SCARES THE STAAZULA OUT OF ME...
AND SPEAKING OF THE HELLBRINGER...
I THINK WE'VE FOUND HIM!
PLEASE REMAIN WHERE YOU ARE, MY LADY...
..I'M GOING IN!!
WARDOG!!
WARDOG WAS CHOSEN BECAUSE OF HIS MIND. IT'S DIFFERENT. IT CAN STAND STRESSES THAT WOULD REDUCE OTHERS TO INSANITY. BUT THIS HURTS...
THIS HURTS WORSE THAN ANYTHING!!

BUT EVENTUALLY...
WARDOG! YOU MADE IT! YOU'RE ALIVE!
AM I? HOW GRATIFYING!
LOOK, I HATE TO BE A WET BLANKET ON OUR FIRST EVENING OUT TOGETHER..
"..BUT COULD YOU PLEASE TAKE ME HOME?"
THEY'RE COMING OUT!
INSTRUCT THE CASTELLAN TO PREPARE THE BRAINFEELER. THE PRYDONIAN CHAPTER WILL CONVENE IN THE QUESTION-HALL..
"..IMMEDIATELY!"
FELLOW CHRONARCHS.. I BRING GOOD NEWS. OUR FIELD AGENTS HAVE RETRIEVED THE HELL-BRINGER.
EVEN NOW OUR BRAIN-FEELER IS SEARCHING THROUGH HIS RUINED MIND FOR THE ANSWERS TO OUR QUESTIONS...
WE ARE FIGHTING A TIMEWAR, COMRADES. A WAR IN FOUR DIMENSIONS. A WAR WHICH ON OUR TIMELINE HASN'T EVEN STARTED YET!
OUR ENEMY IS IN THE FUTURE. WE MUST KNOW HIS IDENTITY. HIS REASON FOR HATING US... WE MUST KNOW HIS WEAKNESSES!!
THE PROBE WILL NOW BEGIN.
THE BRAINFEELER'S GOING TO WORK. DO YOU THINK HE'LL BE ABLE TO UNEARTH THE KNOWLEDGE THAT WE NEED?
HE SHOULD. HE'S ONE OF THE SPECIAL EXEC.... NAME'S VIRIDIAN. HE'S GOOD
SKILLFULLY, THE PSYCHIC'S MENTAL FINGERS PICK AMONG THE BRIGHT, SHATTERED FRAGMENTS OF THE SABOTEUR'S MIND...
...THE KEY IMAGES ARE FORMING ...OUR ENEMIES ARE FROM THIRTY THOUSAND YEARS HENCE..THEY ARE A CADRE OF SUPERMEN...
..THEY ARE CALLED..
"..THE ORDER OF THE BLACK SUN!!"
LOOK... MATERIALIZING ABOVE THE STAGE!! WHAT IN ETERNITY ARE THEY?


ANSWER: THEY'RE HOSTILE!!
LLOREX? CANCEL FENRIS! I'LL SILENCE THE BRAINFEELER.
THEY'RE KILLING FENRIS AND VIRIDIAN!!
HIT THEM REMA!!
BUT...
RRRRAAA-AAGHHH!!
WARDOG!
FARU-FARO! THE GIRL! SHE CANCELLED LLOREX!
NO MATTER, DRIN. OPERATION COMPLETE. PHASE OUT.
CLIK!
THERE IS THE SOUND OF IMPLODING AIR AS THE INTRUDERS VANISH, THEN ONLY THE SOFT MOANS OF THE WOUNDED. THE ATTACK LASTED THIRTY SECONDS.
BOTH VIRIDIAN AND THE HELL-BRINGER ARE DEAD, MY LORD. ALSO NINE OF THE CASTELLAN'S STRIKE FORCE.
FIFTEEN CASUALITIES. MY LADY JODELEX IS ATTENDING TO THEM
WHY, FATHER? WHY DID THOSE THINGS ATTACK US? WE'VE DONE NOTHING TO PROVOKE THEM! NOTHING!!
GREAT GODS WARDOG! THEY'VE DESTROYED YOUR ARM!
GREAT GOD, MY LADY! SO THEY HAVE!
THE SCARS WILL LAST A LIFETIME!
WE ARE FIGHTING A 4-D WAR, MY CHILD... PERHAPS THEY ARE PUNISHING US FOR CRIMES WE HAVE YET TO COMMIT!
FATHER, THEY'VE KILLED ELEVEN OF OUR NUMBER! THEY'VE TAKEN WARDOG'S ARM!! WE'VE DONE NOTHING TO DESERVE THAT!!
NOT YET, MY DAUGHTER..
...NOT YET
TIK TAK TIK TAK TIK TAK TIK TAK
END.

MISSED ANY GOOD MAGAZINES LATELY?

A MARVEL MONTHLY
SCIENCE FANTASY IN TV, CINEMA AND GRAPHICS
Nº23 60p
STARBURST
DARTH VADER RETURNS WITH A NEW ALLY, BOBA FETT, IN
THE EMPIRE STRIKES BACK
PLUS: THE COSTUME DESIGNS IN FULL COLOUR
THE NEW, IMPROVED FLASH GORDON
SPECIAL PROGRESS REPORT AND INTERVIEW WITH EX-DIRECTOR, NICOLAS ROEG
BERTRAND TAVERNIER'S DEATHWATCH
GENESIS OF A SCIENCE FICTION FILM
ANIMALYMPICS - AN ANIMATED FANTASY
HARRYHAUSEN'S MYSTERIOUS ISLAND
SATURN 3
EFFECTS SECRETS PLUS FILM REVIEW
SCIENCE FANTASY IN TV, CINEMA AND GRAPHICS
KIRK DOUGLAS
A MARVEL MONTHLY
SCIENCE FANTASY IN TV, CINEMA AND GRAPHICS
Nº18 60p
STARBURST
METEOR IS HERE!
BUT WHY THE DELAY? THE FULL STORY FROM PRODUCER SANDY HOWARD
BLAKE'S 7
SCIENCE FANTASY IN TV, CINEMA AND GRAPHICS
Nº20 60p
STARBURST
SPECIAL ISSUE!
PIN-UP
FEATURE ON THOSE
FANTASY FEMALES
BLAKE'S 7
SPECIAL EFFECTS
WALT DISNEY'S 20,000 LEAGUES UNDER THE SEA
STAR TREK v BLACK HOLE
SUCCESS OR FAILURE?
MARVEL'S SUPERHERO THE THING IN HIS OWN TV SERIES
THE CLASSIC SF TV SHOW
OUTER LIMITS

There is only one way to guarantee that you never miss an issue of Britain's premier fantasy magazine, Starburst! SUBSCRIBE! Think of it, every issue delivered to your door courtesy of your friendly neighbourhood postman. No more tramping to the newsagent in the pouring rain, only to find he has sold out. You need never miss an issue.

Complete the coupon and send, with full payment, to:
MARVEL MAIL ORDER SERVICES,
19f Spital Road,
Maldon, Essex.

6 issues £5.50 12 issues £9.50

The subscription rates given include postage and packing for all countries in Europe, the United Kingdom and Eire, by surface mail. Overseas customers please remit payment in pounds sterling made payable to **MARVEL COMICS MAIL ORDER SERIVCE.**

If you don't want to cut this magazine, send details on a spearate piece of paper.

Name . . . .

Address . . . .

. . . .

. . . . **Age** . . . .

Signed . . . . **Amount enclosed £** . . . . . .

If under 16 coupon must be signed by parent or guardian.

STARBURST NOW COVERS A WIDER RANGE OF FANTASY THAN EVER BEFORE

No other magazine offers you . . .

* Up-to-minute news on all the latest happenings in the worlds of tv and cinema fantasy.

* Exclusive interviews with the stars, directors, producers and technicians of all your favourite fantasy movies and tv shows.

* Critical reviews of the current science fiction, horror and fantasy offerings.

* Informed and informative retrospective features on the great fantasy classics of yesteryear.

PLUS . . .

* Regular columns devoted to news and reviews of fantasy in films, books, records and television.

COMPLETE COVERAGE OF FANTASY IN THE MEDIA IN ONE MAGAZINE!

DOCTOR WHO
PIN-UP